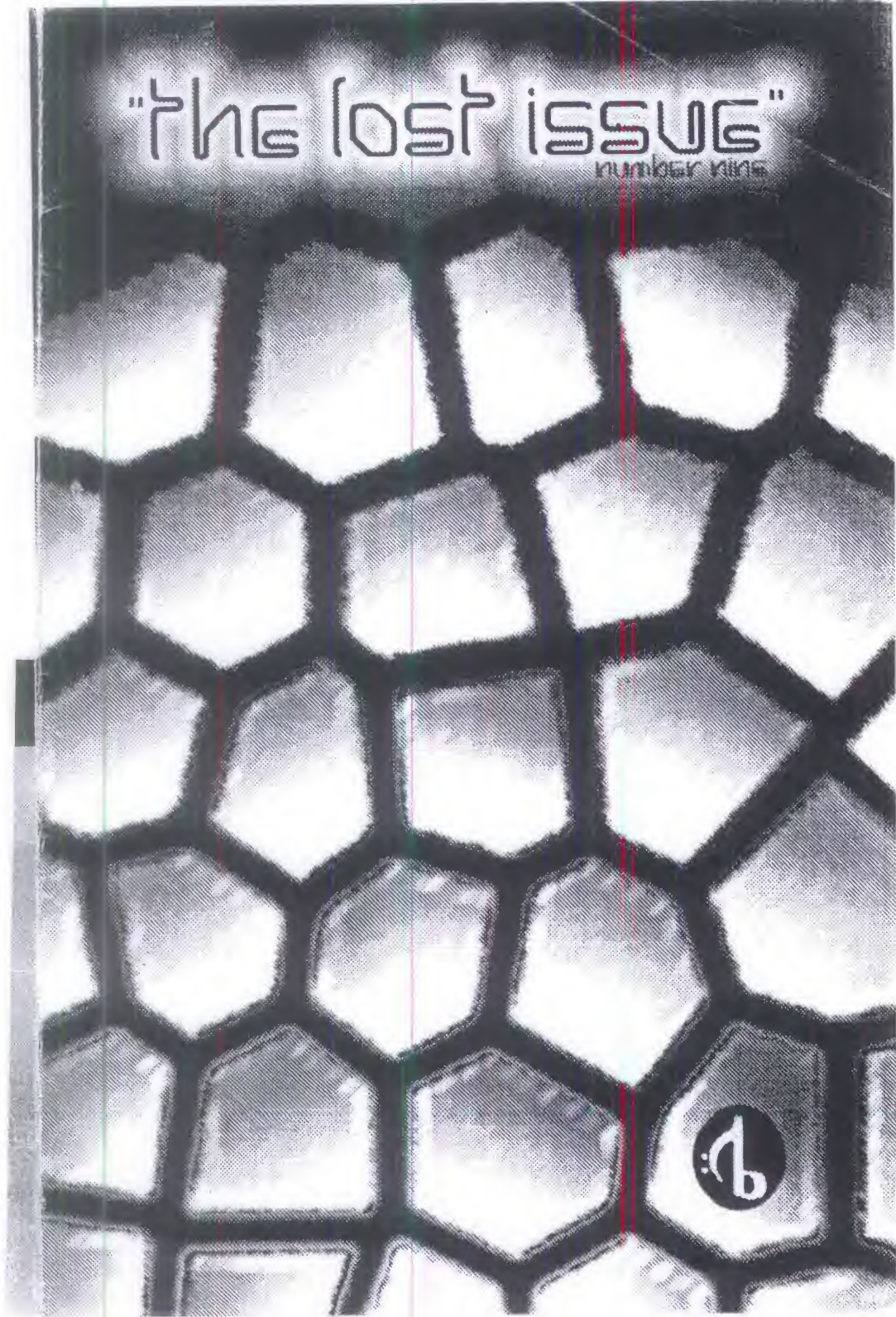


"The lost issue"


number nine




White trash ghetto ass.
HOOD RAT head
noodle beating BLANK POSS!

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soon!!! 

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This bEAN is Special

This particular issue of bEAN Magazine is a very special, "Lost" edition, for the underground fanatics. If you would like to receive one, or a bunch, copy this form and send check or money order to Brenda Manry at bEAN Magazine, P.O. Box 757, Zion, IL 60099...Act fast though, cause we only plan to print about 1000. Stores can make arrangement as well. First ten orders will get free sticker per issue and a limited edition bEAN Matchbook from '96, while supplies last*.

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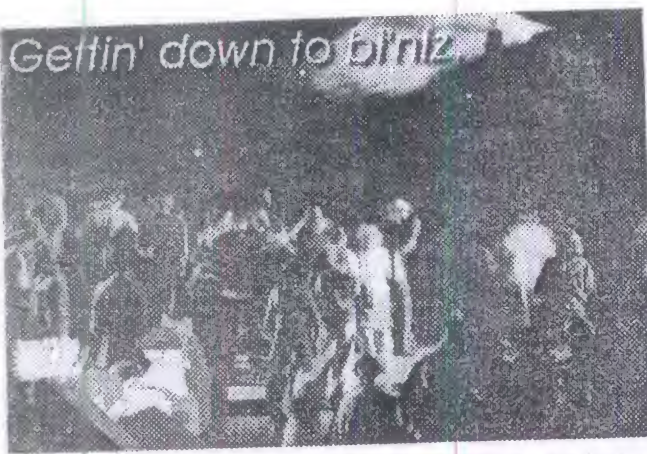
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Gettin' down to bl'niz



Damn, what's up with this madness, huh? Photocopied!?! Yeah, well, it's better than nuthin' aint it? The truth of the matter is, we've always had a difficult time getting fundage for this thing, and we decided that we can't spend our own money on it anymore. So, unless we get some major sponsorship that'll put up with our insanity, this is the future for the time being. It's fine with me. The thing is, is that if you people really want this thing, you need to speak up. I mean, I'll give some out free at parties and a few select stores, but overall, it's going to be sold by mail.

Anyhow, this whole issue was pretty much "lost" since about August. The money thing became a problem, the toner drum on our printer got screwed up, we got our phone shut off trying to make phone calls to Ad people, who mostly never came through for us anyhow, lost our e-mail and website...so this is the first "Lost Issue." Many of the things in here are pretty much dated from 1997, but fuck it. It's a "lost issue, we can do that.

Well, here we are straight in the nine-eight. Looks like a wikkid fucking year ahead of us. New Years in Milwaukee straight kicked ass. I was in love seeing all the ghetto ass shakers groovin' to DJ Funk. That was righteous. I heard there were close to 5,000 people at the Eagle's Ballroom that night. You go Kurt! And Richie Hawtin on January 31st ROKKED! Now, get ready for Furthur May29-June 1st!!!

I gotta give some respect to Milwaukee, cause the crews up there are much more together than ever before. Obviously you got Massive, and DBN, there's also Particular Malfunction, Network 10, and 3D Concept...all these folks have brought some solid shit in the past year. And from some of the fliers I've seen, that shit's gonna keep on getting better (DJ Zinc/MC Rago, Mix Master Mike, and DJ HURRICANE!! comin' up in June from Dowdallow

Mag, Network 10, Clone, Cascio Music and GOCT. I'm countin' down for this one. Oh we can't forget, our very own house nation man, Corey Love's (ie, birds, flowers and all that other pretty shit) s'posed to close things up for this one too! Rock on:) Milwaukee's kickin'.

So what's up with Chicago then? There's almost too much stuff to mention. I'm beginning to believe that Chicago is really Hell...except for a few crews. Musligroove and their associates, Positive Kids, Future Forces, Uptempo Dance, Dubshack and Vibe Alive. There are some smaller crews that I haven't really checked out lately, but sound good, like Simple and Incline Productions. Otherwise, most of the shit going on down there, I can take it or leave it, mostly leave it. I just don't want to get caught up in the politics. But I s'pose I already did by mentioning some names above, and then leaving some out. Oh well. Like I care.

There are some clubs now that sound descent, not your average crap. Dubshack's monthly "Brockout" at the Liar's club is one I supremely recommend. Hell, I take off work so I can go to it. No drunk sluts dirty dancing with Rico Suave' in there! It's straight jungle bl'niz. Word up Scott. DO NOT MISS "Brockout 101" in May. Wikkid old school shit throwin' down, I lost my shit last year. All I gotta say is JJ Jellybean!!! Call Dubshack at (847)604-1983 for the exact date and line up. Oh, and turn your dial to 89.3FM on Friday nights from 11pm-12am for Snuggle's D&B show, with the Dubshack D&B show following from 12-2am on 92.7FM. Locals and/or guests on both shows throwin' down each and every Friday night!

Other jungle t'ings going on for the drunks/or 21 and up, "Chrome," on Mondays at Mad Bar. Got the Phantom, Justin Tewn and Hunter AD, 'longside guests regularly. All you promoters out there, take note. Johnsin is back in Milwaukee from San Francisco and Casper

is back in Chicago from Boston...both of these boys got proper styles of throwin' down the D&B, so ya'll need to put them to work!

On to some other clubs happenin' there's this "Tunnel" thing too, mostly house from what I've heard, but we went there one Friday, and there were plenty o' drunk sluts and Rico's everywhere. Now if that's your thing, well there you go, but I prefer some ghetto rompin' myself. I do hear Salurdays there are much better, but I'm afraid to go back. I guess that place is open almost every night, so if you're brave, go for it. Red Dog is actually pretty groovin' on a Saturday night, if House is your thang.

Rumors, lies, and innuendo... Hyperactive moved to Cali to open a record store. DJ Funk has just blown up over the past year. Gotta love the ghetto though. Has anyone else heard of DJ Skip? I got one of his mixtapes, and that shit is RAW! Supa-dupa-shtraight-up-nation-ho-hood-rat-chicken-head-beat-with-a-bat. I wanna see him on a flier.

More about ghetto, I think it's safe to say, that with the media's new found love for techno, or "electronica" as they like to label it, that our true scene, as "ravers" will go back in the right direction, underground. I think the majority of us, who dig the risk of the whole "underground" atmosphere, will continue to follow the true events, no matter how few and far between they are. I get a sense from most of our readers, that there are a great deal of them risky cats still out there. We're down wit that 100%. Big events are good too though, if they're done right at least.

Well, that's about it. Truthfully, I'm a little outta touch, just been chillin' in Zompton most of the winter, and working as a corporate gopher. We plan on doing this photocopied format regularly for awhile, so keep them eyes peeled. Once things are in order, we'll put something real together. As long as people want this thing, we'll keep it up, just keep them letters and calls comin' to help us keep the faith. And even though we really do want to go glossy one day, the odds are against us for the time being. We need a solid staff, who are willing to put some serious time into doing this shit right too. So, we're still here, just on the low, which might be better anyhow, considering the political nonsense that seems to run our scene today. Oh, and why didn't we do Christmas in '97, let's just say some serious BULLSHIT stood in our way, but next year, it's on, so be prepared. And we will be doing some shit in the summer for CHEAP, so get ready get set! Other than that...keep in touch with our info line for any news...Peace.

-Brenda bEAN
(Watch for bEAN shifts in Massive too!)



DJ Jes is one of the many of underrated deejays in Chicago. He currently works at Gramophone records on north Clark Street, and is one of the more friendly, helpful people working there. He's on the up, look out for this bad boy in the upcoming year.

John: How old are you?

Jes: 24

John: How long have you been spinning. And what made you start?

Jes: I've been spinning for about 12 years, started when all the BMX deejays were still around. My older brothers were the first ones to start, so they influenced me, I thought that was cool. When you're young, a lot of things amaze you, and that was one of the things that really got me going in the music industry.

(Jessie used to work at DJ records, a predominantly commercial-oriented store right off the West side a few years ago. Back in 1993, he was even featured a couple of times on B-96 street mix. (Admit it, it wasn't that bad back then; most of you still probably have some of the mixes on tape.)

John: You used to work at DJ Records in Cicero. How'd you get that job?

Jes: Actually, I started working for Andre, everybody knows Andre at Hot Jams. I was working at a Flea Market for him, actually, doing all the heavy work. So one time Benji Espinoza and Julian (Perez) went down there. Benji told me that he was opening up a store, and he saw the potential I had to work in a record store, so he offered and I said yeah. So I started working for Benji in like '89, I worked there for five years. Everything was smooth, but I had to move on.

John: Right. How did you get into making tracks?

Jes: Making tracks, that's like a step further from being a deejay. I think that's one thing deejays look forward to doing after they get bored of mixing. But I didn't get bored, I just had to move on, to make my name a little bigger that what it was, and to get it out there, and to get gigs as well, cuz that's how deejays get gigs, by putting out records.

(Sad but true, deejays are less and less being booked for their mixing skills and more for political reasons and if they have a record out. It's almost shameful that some promoters

and kids think that because a person can make a track they will rock a party. Because of this fact, many incredible performers are overlooked for a person who's name is on a record. With Jes, though, he has exceptional talent in both areas, which is actually quite rare.)

John: Okay, now what are all the labels that you're on?

Jes: My first EP is on *Chicago Groove*, it was a 4-track EP, and the track that blew up my name was "With Prayer." (Everyone had heard this track, it has a deep 808 sounding bass kick with a train-like sounding alarm loop.) So that's the one that blew up for me, and then I have one on *International House Records*, which is owned by Bad Boy Bill, and that was High Life EP, and "Lethal Injection" was like the main one that made noise.

John: Isn't "Furiously Pumpin" on that one?

Jes: Yeah, everybody was pretty much satisfied with it, I liked it, and then the third EP came out on *Catalyst*, "God's Child," and the track that made noise was "Ismael." I'm pretty happy with all three.

John: Okay, now how'd you land the gig at Gramophone?

(For those who don't know, Gramophone is one of the most well-known independent record shops in the world. When deejays come to Chicago to play, the first store they usually check out is Gramophone. Many well-known deejays can be frequently spotted in there like Derrick Carter, Lady D and the FSO crew, as well the Teamsters.)

Jes: This goes back to when I was working at DJ's. The store was cool, but the owner was more focused on the commercial tip. I've always liked the underground scene, that's what I originally started playing, and you know, I felt they had a wider selection. So one time, I talked to Andy that works at *Gramophone* and asked that had if they any openings to let me know. He knew that I was working for Benji for like five years, so I didn't have much trouble. The experience came in handy.

John: What style do you play? Is that your favorite style? What do you like to listen to?

Jes: What I'm playing right now is underground, techno, and minimal tracks. Those are the main sounds I deal with right now, I'm pretty much on the underground and rave tip.

John: Who are your main influences?

Jes: Derrick Carter, everybody knows he's the man. Mark Farina, Richie Hawtin to name a few.

John: Shouts and props?

Jes: To everybody, man, what's up to Joe at *Gramophone*, Andy, Manski, my brother Dipi, my brother Ismael, and to all the true friends out there. To you, John BID, for hooking it up, Chris, all the interviewers here.

John: Your thoughts on the Chicago rave scene?

Jes: Chicago's rave scene is cool. I mean, I've been in it since about '89-90, "Happy Stick" was one of the first ones here. It's so much different now than back then. Now, it's like everybody's going to get stoned and most of the time they don't even pay attention to who's spinning. That's a thing that's been bothering me lately. People are not going to respect the sound, and it's more like, "Oh, let's hang out there."

John: Is it more about hanging out and less about the music?

Jes: I feel that if they (promoters) don't do anything to make people come out to listen to the music, I think it's going to take a mainstream turn, and they're going to start getting more commercial. I don't know if that's good or bad. For promoters, I guess it's good because you can make nice money, but I really have much respect for the music. I wouldn't like to see it take a fall down and commercialize everything.

John: Final words?

Jes: I want to thank everybody who supports the "Ware-house" tapes, keep supporting them, come out to *Gramophone*, much love to Chicago, we'll always represent.

john b.i.d.



Here's John to break it down:

Since first grade, I've been a performer. All I've ever liked to do is to get on stage and put on a show. Whether it's been playing the trumpet, singing in musicals, acting on plays, or deejaying, performing has always been my focus. Everyone on my dad's side of the family is a deejay, so it was almost inherent that I would become one. As a matter of fact, my dad started deejaying over 35 years ago. Very few people know this, but Don Cornelius, the host of Soul Train, used to sit in on my dad's gigs. When he got his own show on TV, he incorporated into it something he stole from my dad, a line dance that is now world famous, now called the *Soul Train line*. (INSERT SMART ASS COMMENT HERE) We already had equipment in the house, so in 1993, during my sophomore year at St. Rita, (SOUTHSYDE!) I wanted to finally learn, so I went downstairs and started train-wrecking. At that point, I had no idea what raves were, and although I always loved true Chicago House, all the records I was playing were the ones I heard on Bad Boy Bill mixtapes. In 1994, I started picking up rave flyers from crews like Mushgroove, ATP, Sense, Ripe, Vibe Alive, and Core. I knew a few people who went to parties, and for the most part, I knew what kind of music was being played and what went on inside. However, I had a 1:00 curfew and no car. In 1995, I had a car and was about to graduate, so I had more freedom and I started raving. Since then, I've met tons of people and have seen A LOT of changes. It amazes me sometimes when people that have been going since '92 or '93 talk shit about anyone who started going in '95 or later. Everyone started at one point. Some people think that newschoolers don't have a clue about what's going on, but that isn't true. A person that goes to parties every week, whether they like it or not, will have some kind of idea as to what's going on around them. The problem is that when most people see what's going on now, they either refuse to do anything or get fed up and stop going. As soon as I started going to parties, I began playing "underground" music, even though I really didn't feel the music. I was playing techno and trax, but I was only playing that because I would have felt silly playing ghetto and booty. I always loved true Chicago House, but I was afraid to play it because I didn't know how to mix it and I was afraid nobody liked it. What I realized late in '95 was that I loved the music and as idealistic as it may sound, that was all that was important. If people didn't like it, that's okay, because I did. I was calling all of the music "underground," not having a clue as to what it really

was. In reality, there is no such music that's called "underground." Does it piss you off when people call the house, techno, trance, or jungle you're listening to "rave music?" Those are all distinct and unique forms of music. Underground is only a relative term. Something that's underground is something that's something different, something not meant for the radio. Something underground is something that is not accepted by most, the ignorant people in the mainstream who allow themselves to be fed catchy, cookie-cutter, fit-into-the-format crap music from the radio and from MTV. Some of the tracks that get played at parties here are getting radio play in London. Over here, it's still underground, in London, it's mainstream. I think more people should start appreciating the music before too many corporate commercial events hit this city, bastardize the music, and bring more close minded, ignorant, jump on the bandwagon people into the scene. I can't believe the amount of positivity I've experienced this year, despite the party situation. It doesn't matter if there are 3,000 people at the South Expo, or ten people at somebody's house, if one person walks up and says, "nice set," then my mission has been accomplished. As long as people respect the music I play and the style in which I give it to them, I'll never quit. All it takes is one person. I've been lucky, and now I'm starting to get some gigs. To all the people who took the time to listen to me at little undergrounds and warehouse parties and apartments and garages, thank you, you are the reason why I spin. (That and the fact that Chicago House is the SHIT!!) I was also lucky enough to team up with Three Jay and Seven, and organized together as the Disco Pimps to throw "Southside Chicago." The few hundred people that were there had a fantastic time. Although we all have our own crews now, we still respect each other and support each others' efforts. As Underground Revolution, I've had a tough time, but we keep coming back. We've had one party that was busted, Disko's Revenge, and another which never got started, Untitled. DR was closed down because some fucks were pissing outside and throwing things at the building because they didn't get in for free. Believe it or not, there are a lot of people in this scene who are like this. Untitled was busted by the cops before it started because we were misled into believing that the venue was booked when it really wasn't; someone made a boo boo, and we had no option but to break into a warehouse. The cops saw the line outside and immediately closed it down. I used to talk shit like a lot of ravers do, when parties got busted, but now I realize it's damn near impossible to make a party to go off in Chicago. There are just so many factors that promoters have to deal with. I'm not worried though, we'll be back with an event more underground than Chicago's ever seen this fall, I guarantee it. It'll be strictly for the kids who love the music and hate the bullshit. Most people will never know it happened. I can't categorize my style because the way I spin is practically unpredictable. It's all house, but sometimes it can be hard, sometimes mellow, sometimes funky, sometimes tracky. All I can call it is straight up ass shakin' music. As is the case with most house deejays, I have the utmost respect for Derrick Carter. He knows that it's not enough just to play dope records. He understands that being a good deejay is in the music, the selection, the programming, and the mixing. It's hard to give props because there are a lot of people who've been down with me.

Props go to Durkin, who was the first friend I had in the scene. Frankie and Brian when they were still at Hot Jams ABS, Disco Pimps, Underground Elements, the Southsiders, Mushgroove, New Type+, the old St. Rita band crew, the old Maria thespian crew, the kids at DePaul (love you all), Vibe Alive, Vibeonauts, the bEANERz, Heart and Soul, Unique, Incline, Direct Drive, Sole Junkies, and all the people I've met before the printing of this magazine. Special thanks go out to Phi Kappa Psi, and the Underground Revolution family (Bobby, Catherine, Karrie, and Marcus). All the local deejays and struggling promoters, stay true. Thanks to everyone who believes in me. Peace.



bEAN* Why do we exist?

Ya know, I really am not sure. I think it might have something to do with the fact that we are just here, ...and what kind of question is that anyways?

bEAN* Where exactly did you grow up? And what kind of a kid were you?

How specific would you like me to get when you ask 'Where 'exactly' ...? I grew up right here in good ol' Chicago land. Not in the city of Chicago, but in Chicagoland... ya know... out in the burbs... what kind of kid was I? ...hmm...the kind that grows up, the kind that got into a lot of trouble... he he he. Yeah... I was a troublemaker when I was little. I was the type of kid who threw snowballs at cars, I was one of those kids who hung underwear in the road and stole dummies on Halloween. Yup... I was a little brat pretty much... well, maybe not... I dunno. I think I was alright. I mean, a lot of people did stuff like that when they were littler at one point or another... and I was one of them. Only to an extent though really. I mean... I wasn't out doing lawn jobs or starting fights or fires... but I have forked a lawn or two ya know? (the Drop Bass house being one of them! hehe)

bEAN* How and when did you get in to this rave scene?

Hmmm... well let me try and recollect this with some detail. I think the very first time I ever heard the word 'rave' when it was said to describe the word as we know it today, was when I was at a skateboard demo. It was at this skate shop not too far from where I lived, and some friends and were there to see the Plan B team. This was back when Plan B was fairly new... like around '92 or so, anyways, some of the skaters weren't there yet, and when the demo started the owner of the shop got on the mic and started mc'n... apologizing that the skaters weren't there yet... he said they went to a 'rave' party the night before, and they got back to their hotels early this morning. I remember thinking... "what on earth is a 'rave' party? Like some hairspray deal or

something?" Then it wasn't too long after, that I had asked about rave parties at some record stores that I bought records from. (I was deejaying for almost a year before I ever heard of raves)... and shortly after, around October of '92, I went to my first rave ever, which was the "Techno Pagan Ritual" thrown by Drop Bass.

bEAN* How long have you been spinning?

Well, probably for about 5 years now. I've been pretty serious about spinning ever since I started. It isn't something you can really have fun with when you do it sarcastically. By the way, that party thrown by Drop Bass was really cool. I had a great time and stayed all night.

bEAN* Did you go home and blow your nose?

Oh, well of course. How nice it is to go home all tired and sweaty, smelling like an ashtray and covered with fog machine fog, and then blowing your nose and looking in the tissue to see what is only gonna gross you out anyways...? Man oh man I can't believe some of the things I found in my tissue sometimes after blowing my nose on a Sunday morning... he he he.

bEAN* What was your first gig/ how did it go?

My first, first every actual party was thrown in Milwaukee by... I am pretty sure Network 10 and the man who is known today as DZAK. I might be wrong, and I apologize for not knowing offhand, but I think it was those guys... anyways... the party was at this, like this dining hall... and it wasn't too big or nuthin, but the reason I sorta confuse this as being my first party, is because shortly after, I played at the Drop Bass one year anniversary party, 'One'. That was my first, like 'big' rave party, which was the first time I ever saw my name printed on a color cardstock flyer.

bEAN* What's the deal with the name, first it was Efex, now Dan Efex, why the change?

The reason I started using Dan Efex is because there was too much confusion between myself and another DJ FX... some commercial house deejay that has nothing remotely in common with me artistically. I have had a few bookings that were for house parties playing the type off stuff I supposedly had on my records with some digit thing... anyway's, because of that, and the fact that I would rather someone refer to me as 'Dan', instead of someone saying 'Hey Efex' all of the time, ya know? =]

bEAN* How about Mr. Efex, DJay Efex, or ...

No, no... what do you think this is, some big formal conversation or something? Just Dan please... otherwise I'll pretend I don't speak English. haha

bEAN* You played hardcore in the past, are you completely through with that style?

Yes, I am. For me, hardcore was alright for while, but after 3 or 4 years of it, unlike some of the styles of music I liked as well, hardcore didn't seem to go anywhere for me. I was getting more and more into different styles of trance and techno to really stay with hardcore, but that faded with time for me. I don't see myself losing interest in the styles of music I am playing these days for a long time, if ever, but the hardcore thing kinda just got stale to me, so I moved on.

bEAN* What sound and style do you find yourself attracted to and playing these days?

A lot of different stuff. I have been buying a lot of trip hop, progressive trance and ambient lately. I plan on doing a tape with some of this stuff on it, which is very

"What's the deal with the name, first it was Efex, now Dan Efex, why the change?"

different for what I usually put out on tape. I have always been known to play trance mainly. —that's only because of what I play out and what I put out on tape. But the truth is, I have played trip hop, techno, ambient, progressive trance, and some acid jazz for quite some time now.

bEAN* Like secretly?

No....not secretly, just for personal listening and stuff. But as my interest with different styles of music continues to grow, I figure why not take a shot at recording it and trying to move publicly outward with it. I plan on doing a few tapes very soon with completely different styles of trance than what I usually put out on tape. I also want to do a techno tape, with a lot of real dark, hard, warehouse sounding techno on it. I don't know if these tapes will do any good with tape sales, and I really don't care either, but I just want to release them so that if they're other people who are out there who get into this type of stuff, as I do, then they can get it on tape and be happy hunky dori!

bEAN* Ever seen a grown man naked?

Haha...yes I have....I have seen Tron's video's...Now please pull your pants back up you psychopath!

bEAN* Has Deejaing brought you anything?

Yes, but I might not want to tell you.

bEAN* Do it or we'll kick your ass!

Okay....jeez. Clam down over there....Deejaing has brought me....in no particular order....the opportunity to visit over 35 different cities, and the opportunity to hang out with a bunch of cool people whom I would have never met if I hadn't been doing what I do....It has brought me closer to becoming deaf at my age as a result of excessively loud monitors being blasted in my ears all the time....(which I do not mind, but after awhile, the ringing doesn't go away)....It has brought

me to develop a complete phobia and hatred for flying on airplanes.....it has kept me up on car and phone bills.....it has done a lot for me I guess..... What has doing a bEAN 'zine brought you for as long as you have been doing bEAN?

bEAN* Headaches, bankruptcy, threats by homicidal promoters and deejay's alike, ya know all the normal stuff...What is your best gig ever played?

Hmmmm....prolly New Years Eve that just past. I was in Jersey with my girlfriend. The party was called 'Believe' and there were like 5000+ people there.....I think that is the most people I have ever played for before. I am not really the type of person who thinks that the bigger the crowd, the better the party though...this is definitely not the case, as ya know. I think it is pretty known that the bigger the party does not necessarily mean the better....

bEAN* What about the worst?

I dunno....the worst.....I don't think I have a worst. I mean, I have had some bad experiences with parties, like busts and stuff obviously, but overall.....I dunno what I can consider a 'worst' experience....

bEAN* You just had your first record released on Time Unlimited Germany with J. Scott G. How did you hook up with him?

I met Scott over in Tucson, Arizona for a party out there called 'Legacy 2'. This was like.....April 20th of last year I think....Anyway's, we hooked up at this crazy hotel there and hung out all night drinking, and talking about writing music and stuff. We were on a very similar wavelength, so when we discussed the possibility of myself spending some time back in Albuquerque, New Mexico....(where Scott is from).....to write music together, I took that opportunity very seriously and ended up going out there.

bEAN* What was it like producing for the first time?

Very strange. I thought for sure that my hips weren't wide enough, but thank god I had pain relievers, or else I would've felt as if my head were about to pop off or something. Producing music however, was difficult for me at first, but came along a little bit better as time passed. Scott actually did most of the production on our record, I was the one who was suggestive on learning the type of sounds I had in my head that I wanted to get from the equipment we used, which Scott also took a great part in because I am not too knowledgeable with a lot of gear....

bEAN* Did you have any knowledge of producing or equipment prior to the record?

Yes....but not enough to get me anywhere. The possibility to write some music has come up a few times with some different people, but I never took that approach full on because I wasn't sure how well I would work on something with someone who didn't see the same things I do musically.....

bEAN* What projects are you currently working on? i.e. tapes, records, pornos etc.

Well, I just finished a twelve page paper on techno music for my English class, and boy am I glad to have gotten that out of the way. I also don't have any terrific news about what's good in the porno industry....however, I will be working on an trance-ambient tape, an extremely epic'y progressive trance tape, and a harder, dark techno sounding tape. 3 very different styles



that I have never really put on tape before
bEAN* Your views on jungle and house?
Well... it is difficult for me to focus my views on house and especially jungle these days... cause no matter what you say... someone always seems to make a big issue or debate with whatever you mention on these topics. I do not like jungle, I do not hate jungle. I do not like house, and I do not hate house. With jungle, I not only do not care for the foundation of the music, that being the sped-up hip hop loops with rumbling bass lines and distortion, but I also don't follow the lifestyle the music seems to deliver. Now I may be wrong on this because I do not listen to jungle, but it seems as a lot of the samples and stuff used mostly resorts to violence or crime. Now I am no peace officer here, frankly, I don't really care because I don't listen to the music anyways, but aren't we in a scene that preaches peace, love, unity and respect? Plur? The confusion with that aspect and the fact that I have seen jungle clear one too many dancefloors after an extended amount of time pretty much sums it up for me. Maybe I am wrong? I dunno. I am not there, but my interest for jungle, simply isn't there. It doesn't bother me, and it doesn't interest me. I feel pretty much the same about house. Although house doesn't seem to promote aggression like hardcore or jungle, I just don't get into it. House is just house to me... repetitive, and boring after awhile. Oh, and it usually has vocals in it. I don't like vocals. I like samples of minimal vocals and stuff, but full on singing, I forget it... I'd rather listen to the instruments speak for themselves in this genre of dance music, rather than some vocalist ruin a good song with vocals. =]

bEAN* Any DJs you like to hear play, or play with?

Yeeeaah. I like to spin with almost any deejays who are playing some style of music that I get into. Whether it is techno, hard acid, trance, tribal, whatever... that is enough to make me happy.

bEAN* Any influences in the music you play and create?

Too many to name. There's so many good artists who have written some really good songs/tracks/whatever... however, I am particularly interested in this freestyle-legacy duo called "3x1-1" (three times one minus one gonna make it... aight!) They are the bomb! They are all about literacy... ya know? Pootie-Tee and Wolfgang Amadeas-The Looney Von Funkenmeister-TheNineteenth- ThreeQuarters! They have a couple of smash hits -one's called 'Eww Girl' -the other is called 'Eww Girl, Eww Girl'... and they both rock! I highly recommend anything done by T T O M O!

bEAN* What's your opinion on the Midwest scene compared to other scenes across the country?

I'm not sure. There are a lot of areas that I think have a good scene, or at least what I've seen. Hey, was that a haiku or something? Scene and seen... oh well, anyways. I am not too particular with the Chicago scene simply because it seems here that parties are boring. You go to these parties and there are always so many people just sitting around like they are bored or sumthin. I don't get it really. I mean, I remember going to parties a year or two ago, and there were always so many people dancing. So many, that it took you like a half an hour to get from one side of the room

to the other, ya know? Things have changed a lot since then here, and in my opinion, not for the better. There are a lot of places that I've been outside the Midwest that got it goin on. I've done a few things on the east coast that went over pretty well, the Arizona raves that I've been to went really well, Calgary has it goin on thanks to the Sub-Link, and I think that New Orleans also has a real good scene....But it really is hard to judge overall, because just about everywhere that has a scene has good and bad parties.

bEAN* Where's the Rave scene headed?

I suppose it could go in a few directions...if you really think about it. I guess one way would be to see more and more commercialism of techno and electronic music as we are seeing today... (i.e. Mtv, most commercials, bulls games, Q101, ect) and eventually get so big and diverse that any non-electronic bands or whatever just fade away... and then some new form of obscure sounds combined through different alien telepathical signals being channeled into our minds by computerized satellites that they invented as MIB suggests, calling it in itself a different form of underground that the true underground will follow out of interest and to avoid the mainstream, that being, what is underground now. And then, because raves are getting busted nationally overall, yet still happening, corporate America and it's businessmen see the money that can be made due to the popularity, so they organize and throw 'rave-concerts' that consist the likes of 'Josh Wink, Bjork, Korn, Keoki, Tool', and NIN'... using ticketmaster too, of course! :)

bEAN* What are your future plans?

To stay alive.

bEAN* Any closing comments or complaints to the masses of ravers out there?

Not really. I do not have a problem with people who go to parties and sit on the floor all night. There is no rule saying you can't do that, and people are entitled to do what they want. I do not understand 'why' they do it... but I am not against that either.

bEAN* What did you think about what Huggie said about your mom in last issue's interview?

Haha... I laughed. I am glad that he took the time to tell everyone that my mom was over at his house..... so I figured I could take the time as well, to remind everybody that, at even Furthur 96, on Sunday morning, some of us had noticed that the porta potties were all cleaned out. They were stacking above the rims on the night before, but when we woke up, they were clean. Then moments later, we see Huggie's mom, who just happened to be wearing a zuit suit made up of fishnet stalking and battle armor, who has a blue ring around her mouth... the same diameter of a toilet seat. Now, we didn't ask any questions or assume anything, but boy she sure did look bloated :)

bEAN* Do you prefer to give or receive?

I guess that depends on whether it's Christmas or herpes... why? Are you looking for some action? I have Huggie's number if you need it.

bEAN* What are your thoughts on bestiality?

Haha... what made you think of bestiality? :) My thoughts are... I wouldn't try it... actually, I don't have any thoughts on bestiality... what the hell kinda question is that anyways you nympho-leg humper?

bEAN* Any closing words?

Oh, did I mention that I was crazy?

How to be...

Ghetto

By John BID

...Southside version



The south side of Chicago is a place that is near and dear to the hearts of many people within the scene. There has been a countless amount of parties there, in spots such as the Grand Ballroom, the Rink on 87th, the bike club, Reute 66, Our Lady of Fatima, 19th and Michigan, the Mendel Gymnasium, (where the house scene got started), Our lady of Peace, and many others. Although a few of these places have been long played out, without them, we wouldn't have been able to party on a few nights. Many people who have made a considerable impact on the scene are from the south side and neighboring subburbs. Some of these people include Phantom 45, the Mushgroove Crew, Hyperactive, Disco Pimps, Danny the Wildchild, Dr. Groo, Paul Johnson, Cajmere, and many others. The southside culture is one that is unique, one that is constantly made a mockery of. A national example is the "superfans" skits on Saturday Night Live. Ever seen those? (Da Bears, Da Bulls) Here is a way of better understanding those people from south of Madison Avenue.

SOUTHSIDER DICTIONARY:

-getting rowdy (git-on-row-dee) 1. having a good time, usually under the influence of alcohol. 2. getting fresh with a negative person. (ex: Brian had to GET ROWDY with some rude chick at Kinetic last summer.) 3. A dj playing a bomb-ass set. (ex: Carl Cox GOT ROWDY on the decks at Melro.)

-ghetto (get-oh) also in issue #7 1. Being very charismatic. 2. something needing repair or serious help, something not well-planned.

-trickin' (trik-on) convincing someone to do something to your benefit; something they normally would not do. (ex: Jeff got TRICKED by Durkin; he took his car to Les Brothers, but told him he was going to get some gas.)

-slut (slut) a friend, does not have to be female.

-noodle (nu-dul) a raver; derived from a specific raver dance in which the person wiggles from side to side in a less than rhythmic fashion.

-sammich (sam-ich) a snack, usually a piece of meat or two placed between a bun of two slices of bread. In most places, this is called a sandwich.

-birds (burdz) also in issue #7. the female gender. The bird coverage in that issue wasn't elaborate enough, so we figured we'd do so. 1. ostriches- birds over 6 feet. 2. hummingbirds- self explanatory. 3. woodpeckers- those who are bad at being hummingbirds. 4. pterodactyls- really old birds. 5. parrots- birds that never shut the hell up. 6. doves- really nice, sweet birds, the ideal birds. 7. bats- men who want to be birds; see the back of some of the Thousand Words issues.

10 ways of knowing you're a true southsider

10. Sausage is considered the fifth food group.
9. You go to raves and hump like you're at a Bobby D Holiday Inn party.
8. You're a dj, promoter, and and a recovering alcoholic.
7. You don't work any shift (see issue #8.)
6. You honestly believe that the kids who hang out at Ford City are warm and friendly.
5. You constantly chant, uh, oh, work it, work it, and honestly wonder why candy ravers won't chant with you.
4. You show up to the parties wearing a wife beater, but with Tommy Hilfiger jeans.
3. You still remember your high school fight song(s).
2. You honestly believe that Dance Mania is a label that puts out quality house music.
1. Someone calls you "ghetto" and you hug them and say "thanks, you too."



HOOCH™ is the unofficial underground beverage, and it just so happens to be pretty ghetto. 1.) Because you can only find it in certain areas. ZION! 2.) It'll fuck you up. And 3.) The name really says it all. It's basically a lemon alcoholic brew, as the package says... kinda like SQUIRT™ with way less sugar in a way. The first sip, you'll be like, 'damn that shit's sour!' But after that it's all good. And like I said before, it'll fuck you up. Hey, if you got the HOOCH™, you really don't need anything else. HOOCH™ is the bomb.



DEEJAY ZINC (Atmosphere Magazine)

DJ Zinc became obsessed with music in 1988 at 16 years of age, at the time that Centreforce Radio was the largest pirate radio station in London, with DJs like Randall playing regular shows. Zinc started buying records and trying to mix on decks with no pitch and then 'upgraded' to a pair of Soundlab decks, and practised mixing 24-7.

For the next couple of years he listened to the London pirate stations as they came and went- such as Fantasy FM with Hype as one of the more prominent DJs and Pulse FM.

In 1991 Zinc teamed up with DJ Swift (NOT 'MAMPY SWIFT' OF KOOL FM) and joined Impact FM, where he met Bizzy B. who invited them to produce a tune at his studio, which they did, and released as 'Swift & Zinc' - Vol 1.

They went on to make 'Swift & Zinc' volumes 1-8 which were released on Brain Progression records, and a few other titles here and there.

Meanwhile, they were being booked to play at raves and clubs all over the country, and continued to present a show on pirate radio- by this time they were on Formal FM.

In spring 1995 DJ Swift decided he preferred house and garage music and switched so Zinc was on his own. The first tune Zinc produced solo was 'Super Sharp Shooter' and when he played the original mix to Hype, Hype smiled (very unusual) and decided to release the tune on Ganja Records.

Since making 'Super Sharp' Zinc has produced for Ganja and Frontline Records as well as recording under an alias (Tyranny) for S U S Recordings, and has remixed for Frontline Congo-Natty, Back to Basics, and Talkin Loud, and has Deejaied in Germany, France, Switzerland and every week in the UK as well as still doing a weekly show on one of London's pirates.

Zinc, Pascal, and Hype have now set up True Playa'z Music and Zinc will be channelling most of his energy into producing for the label and helping to run it.

Since you know where he's from, now see where he's at...Live in Minneapolis '97...the DeeJay Zinc's in tha house..danger!

bEAN* Tell us what's going on with your recent RCA record deal.

Well, we just delivered a seven track EP

bEAN* So are you signed exclusively to RCA now?

No, no, we signed one deal, which was a nonexclusive deal, we have no plans to sign a deal like that.

bEAN* So how's your label going? (True Playa'z')

It's going very well, we're surprised by the success of that, and are happy with the way that's its going.

bEAN* Where is the most feedback for that coming from?

All over the world, we just hope things keep going the way they are.

"...If it's runnin', it's runnin. Just don't come to me and say that this is what you spin...I'm not saying that this is how it's supposed to be, or that everyone should do it that way, that's just how I do it and it works for me."

bEAN* We read in another interview that you hate to be labeled as far as styles.

Yeah, especially with the media, they never say that your just into breakbeat, or into jungle, it's always your into what Bukem does or what Hype does or what Grooverider does. They kinda pigeonhole 'ya. When someone plays something like "Super sharp shooters" they say that your playing Hype music, but Hype doesn't play just that type music, he plays everything.

That's what True Playaz' is all about, I just prefer it all to be Drum&Bass, whether it's mellow or jazzy or dark or what. If it's a good chewn, it's good and that's all that matters.

bEAN* Yeah, unfortunately we here from too many deejays that "Oh, I only spin Tech-step or I only spin Jump-up"

Me too, while that might be all right for them, it's not for me. If it's runnin', it's runnin'. Just don't come to me and say that this is what you spin. Some Deejays are very successful doing it that way. I'm not saying that this is how it's supposed to be, or that everyone should do it that way, that's just how I do it and it works for me.

"Your drums are okay, your sounds are okay, but your basslines are shit"-Zinc quoting Hype before..."Then Hype showed me Bass!"

bEAN* What is exactly True-Playaz' and what do you hope to achieve with that?

It's Me, Hype, and Pascal. It's owned three ways. We just want to be a record label and put out all kinds of Drum&Bass. Put out good Chewn's

bEAN* So Hype still plays a big influence on your producing?

Yeah, definitely. When I first started checking with Hype, he told me that "Your drums are okay, your sounds are okay, but your basslines are shit" he didn't say that they were alright or anything but that they were shit! Rubbage! Then Hype showed me Bass!

bEAN* Well, he definitely showed you right. He also played a big role in my deejaying as well.

bEAN* We know that you also worked a lot with Deejay Swift before he started doing house, is there any other collaborations in the future at all?

No I don't see anything in the near future because he's just not into the music anymore. But we are still good mates, he comes over all the time.

bEAN* What other aliases have you produced under?

Can't tell ya'. On some of the records my name is still on there though.

bEAN* Okay tell us this, was it hard to gain respect within the jungle community in London?

I wouldn't say that I've gained respect, it's very hard to work your way up as a deejay, and I'm still looking at the peak. I'm not and I don't expect to be in that circle. But I'm happy to be where I am. But at the same time people help you along the way, people have helped me the same way that I like to think that I've helped Pat (Rage). I've taken him to Germany a couple times and now people are just mad for him, just mad. It's like the same way that Hype has helped me.

bEAN* How many times you been over here?



This is my third time. The first time was Chicago, the second time was Bassrush...never played yet though.

bEAN* What's your impression of America so far?

My impression is that everybody in the shops are on commission, (in his best American Accent) "So you from London huh? How about them Beatles? Are you going to buy something? Better buy two!" (everybody laughs) But as far as I can tell, what happened in Chicago wasn't Zvi's fault, I was there at the end when the police were there and they said that there was just too many people and too many cars.

bEAN* The bad thing was that the area the party was in was a predominately white area, cause when a party is thrown in a black neighborhood the police don't care because it doesn't affect them.

Yeah, as far as I can tell all of America is racist, so much more than England, with me I just accept as that's the way they are. Back in April when I was with Hype in Baltimore, he was just mad at how people acted, and how we were driving from a white neighborhood to a black one and how it was just so segregated. The thing that made the Drum&Bass scene in London was that for the first time both races were raving and having fun together. Before it was if you were black you went to blues parties and if you were white you went to pubs, and raving came along and changed that. In the area that I was brought up in London there was less white people than minorities which I guess would make them the majority. My girlfriend who was raised differently, used to ask me when I came home from a club if there were a lot of black people there and I used to tell her that I didn't know cause I really didn't. She didn't ask me that because she's a bad person, but just cause she was raised different. I was brought up to never see a difference that's how my mum raised me. Prejudice is ignorance

bEAN* How about the Mall of America? How was that? (For those that don't know, this place is huge! It has a roller coaster in the courtyard as well as a 30ft. blow up Snoopy, and a Water log ride. There is nothing else like it!)

That place was crazy. In England we have malls but nothing like that. Our shops are pretty much just copies of the major stores here, but the thing is that all there is, they're all the same. Usually I just go down to the West End and shop there. That's were all the somewhat cool stuff is

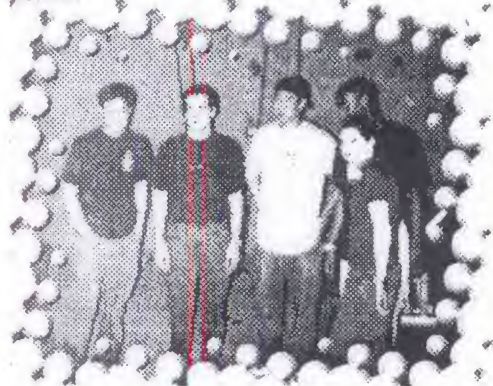
bEAN* What places do you feel that you have to conquer? Is America one of them?

I'm looking forward to looking to deejaying here when I get more time. I don't want to sound condescending, but in America it seems like, going back to before, that either you play this or you play that, and I'm not the king or Tech-step or Jump-up. With me, I'm strange in the matter that I'm not that ambitious. When I started deejaying I was content with being able to mix in my bedroom and that was cool, then someone sent a tape to a pirate radio station and I was like cool I'm on a pirate and I was happy with that, at the time I didn't want to play raves, I wasn't hungry for work I was content with being on the radio, then I got a residence at Desire which at the time I considered to be a top rave, then I was happy that my name was on 100,000 flyers. But I never went out of my way to get bookings. I was always happy with where I was at each point. But

believe me if things stay the way they are now, I'll be happy.

bEAN* What do you think you would be doing if you weren't doing this?

Probably just working, I was working full time up 'till about eight months ago. I would go back to work on Monday and people would ask what I did over the weekend and I just told them I was flying all over. It's hard to work and do this but it keeps you grounded, here you'll be performing for thousands on the weekend and then you go back and your boss tells you to shut up and get back to work. But it's good because if you don't watch it you start believing all the shit they write (the media) about you and then you get a big head and become a yanker.



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bEAN* Your beginnings, how does one become an MC?

Back in '89, while I was in school, me and my friends were just rappin', and writing lyrics on the back of my books and stuff, and we used to have a crew back in the day called Urban Nature, and used to rap on the radio and do shows and stuff, and then when I got out of school and got on a radio station called Centreforce, which was really big in our area. Then I got on another radio station with a friend, and his name was Frantic, so I had to get a name along those lines, so I came up with Rage. So it was like "Frantic/Rage" and Rage was also a club at the time too which was one of the most famous clubs at the time which had people like Fabio and Groove rider. That club influenced a lot of people musically. Then I MC'ed for Peshay for a while and then he went to a big rave called Desire and when we were there the promoter tapped me on my shoulder and asked if I wanted to MC that night, this was like in '92. Now Desire was like really big, one of the biggest raves and they had never had a MC before, so we got up and played, not sure how the crowd would react and after that the promoter asked if I wanted to do it again and ever since then I've played every Desire for like five years now, which is sometimes like twice a month. Since then I've played in Germany like 20 times a year, and I've been to Italy, Tokyo, Switzerland, and more places I can't think of.

bEAN* So now you MC for a lot of different dee-jays?

Yeah, especially lately, it just keeps getting more broader and hopefully I'll be going to Brazil and Moscow soon.

bEAN* You said you used to do hip-hop, is that your ultimate goal, to do that, or are

you just content being a MC ?

My ultimate goal is to get my group in London going, which is called Speech Therapy. It consists of me and a friend who MC's, the Sinister...I've got two key producers...they're the School of Mad Thoughts, and the four of us, we're doing a four track demo which is called the "Intergalactic Phatness EP," and it's basically a fusion and some drum and bass, and hip-hop...same tempos as hip-hop, just a bit faster. The sounds are a bit more...it's hard to explain, it's just some fucked up intergalactic phat shit. We got one track done already, and when I get back to London, we're gonna do the other three. We'll do a demo, and like shop around...We got other crews in The School of MadThoughts...like the Basement Family, there are all kinds of other crews who'll come out hopefully after we do it, and get that going. But that's my ultimate goal, and hopefully slide into that, cause I like live P.A.-ing and stuff. Speech Therapy, like when we rap, it's some complex, fucked up shit. There's different flavors, and concepts behind the groove, like we've just got this thing about nocturnal people, people who live life in the dark after the AM, PM and early AM...them kind of people...that's who we are in London...we just got this mad concept...some fucked up mad shit. But we don't

"...I want 'em to rap in Japanese...I can't understand a fucking thing that they say, but it's bad, it's fucking bad..."

even mention stuff like people's names and... I gotta party... it's just a buzz... And it's like, I go back to work on Tuesday, and I work in like a normal sport shop, on fucking Oxford Street in West Bend, and I gotta sell trainer to fucking people, all day, and I go back, and they're like, "So, what did you do all weekend," and it's so weird, cause I have to tell them so I can get time off, but how do you explain to someone who has no idea... I mean like I came here... "Okay there was this big dome, and there were rocks and sand..." and it's like I'm the only person, and Ben who knows, who can share that.

bEAN* So, is the language barrier ever a problem when you rap in other countries...or does the crowd always get into it?

Ughmm... the crowd pretty much always get into it. Once in Italy, I wasn't too sure if they understood what I was blabbin' on about, but the vibe... I guess it was just the vibe thing for them... they were just like (in cheesy Italian accent...) "I a-like-a tha muuzik... you a play a wikkida muuzik. I couldn't even see, I don'ta know what you were saying... I just like tha way you flow..." And I'm like, thank you very much, you guys are cool.

bEAN* You know, that's one thing that really sucks, Chicago never gets any good MC's, I mean sure they book good deejays, but they never spend the extra money to get an MC.

Vivian Host(DJ Stareyes): Yeah that's a real problem, especially American MC's trying to sound like their British...

"...you need to be original, and come up with your own thing to be successful."

You know it's the same in Germany... the problem with it is, everyone wants to sound authentic (cause Britain's where jungle came from), but you need to be original, and come up with your own thing to be successful. There's too much of "Well, that sounds really good, that must be the right way to do it, so I'll do it like that too..." Now as far as bookings go well you know, when I go to Germany and Switzerland, I'm like hey if you need an MC and you wanna give regular work, I'm up for it. Like me and Zinc, the first rave we ever played Stuttgart and like I'm a resident for them now, and I've been helping them for like a year, and like some times they don't even have a London deejay, they just book an MC just for the vibe... for a nice price... but you know, it's not really a money thing for me, it's more the vibe... going around the world and just seeing people

party... it's just a buzz... And it's like, I go back to work on Tuesday, and I work in like a normal sport shop, on fucking Oxford Street in West Bend, and I gotta sell trainer to fucking people, all day, and I go back, and they're like, "So, what did you do all weekend," and it's so weird, cause I have to tell them so I can get time off, but how do you explain to someone who has no idea... I mean like I came here... "Okay there was this big dome, and there were rocks and sand..." and it's like I'm the only person, and Ben who knows, who can share that.

bEAN* So do you ever have anyone come in the store and go like, "Hey you're Rage?"

Sometimes, but I try to keep it down... cause work just brings me down, it's like, "Patrick, you're late every day, why are you late?" Then you gotta say (in cheesy little kid voice) "Well, I'm sorry..." And it all just kind brings you down... and after MC-ing for a coupla days and vibin' all weekend... then you go back to work and you're completely shot down.

bEAN* Any plans on coming back out here anytime soon?

Yeah, we're planning on doin' some more things with Andre, we're thinking about New Years Eve or something...

bEAN* What do you you call a beverage over there soda or pop, or what?

Actually we don't call it soda or pop, we call it whatever it is... Coke, or whatever... Well you guys say malls, we say shops or the appropriate name of the shop, you say garbage, we say rubbish, you say know on wood, we say touch wood, we're fucking proper English people over there... we only drink fucking tea and eat biscuits.

Some mad, '90'S B-boy shit samples:

"The error of my life is maintained with persistence, complex break patterns be the key to my existence. My mind lights up like it was power of techniques, fools spinning around turntables and Technics."

"Where's the sense in sensibility?"

INTERESTING FACT:

- In Newcastle once, MC Rage MC'ed for the Prince of Techno, Blake Baxter, and it went rather well. (Rage makes a killer acid line impression too by the way.)

Shouts: Key West, and Shane, and Helen, Speech Therapy, School of Mad Thoughts, and the Basement Family... can't forget them. My mom, and little brother, younger Rage, and to Marvin, who's in prison unfortunately- he's my homie, Rio in Switzerland, Lucas in Italy, and anyone in Mannheim, the Beaver Crew in Stuttgart, and my homie Kendall as well.

At first, I wasn't sure about how to go about writing this, but after experiencing the parties in the first half of this year, it's become a bit easier. As we all know, our scene is experiencing some major changes right now, both positive and negative. The bad thing

is that a great deal of them, the ones that we all see, appear to be negative. It seems like instead of looking at flyers and determining which parties we'll go to based on the deejay lineup or of the promoter's reputation, we are scared, determining which parties are the best by the ones that look like the least amount of problems will occur. Just a few months ago, I was the biggest enthusiast of the scene. While many people who had been going for a long time wrote in *bEAN* and *Thousand Words* about how the scene was going to hell on ticket from ValuJet, I looked at it as a great scene with a few shortcomings. But lately, I'm not so sure. Some of the things that I've been able to witness have caused me to alter my view somewhat, and actually helped me to have a more clear, unbiased view. Hopefully, by "Spillin' tha bEANS," I'll be able to convince a few people to take a step back and begin to regain control of a scene that's careening out of control.

In order to fully address the issue as a whole, each issue must be broken down (no pun intended) separately. The first one is the one that we all seem to know everything about: Promoters. As a promoter myself, I've made it a point to talk to a lot of promoters in Chicago and see what it is they are doing right or wrong. After doing so, I can honestly say that MOST of the promoters here aren't bad. One of the biggest gripes that we have is having to go to the same spots all the time, like the Grand Ballroom, Our Lady of Peace, Route 66, and the South Expo. Before we start bashing promoters, we should at least understand that at least we do have a few spots to party if all else fails. How would you like it if your favorite deejay was playing and there weren't any venues to see them? You wouldn't like that one bit. Okay, sometimes promoters really don't look for new spots and don't care where they have the party. It's our responsibility to ring up the info lines and question promoters, challenge them to get a new space. Imagine yourself as a promoter whose

By John Break It Down

primary concern is money. If you knew that kids would come out to your party and pay even though you used an old venue, would you bother going through the strain to find a new one, pay the cops, probably bullshit the owner, pay a ridiculous price and risk it getting busted? Hell no. We should be grateful that we do have places to go. But if you don't like the space, there is no better way to let the promoter know this than by not showing up. It's hard as hell to find new spaces. They don't just pop up. I was talking to Raven from Mushgroove at Hot Jams the other day and he put it like this: "There are a lot of places to have parties, but when the owner asks you what time and you say 11 to 5, they'll laugh and be like yeah right!" This idea is a bit out there, but in desperate times, anything is worth considering. If you feel that promoters aren't doing their job in finding venues, maybe you should look yourself. In most cases, when a promoter finds a new venue, it's because of a hook up through a friend or just by being lucky. If you happen to know of a venue, ring up your favorite promoter and tip them off. Then you can say that you did something positive for the scene.

As far as promoters ripping people off and being money hungry, it isn't always true. The fact of the matter is: Promoters are people, and they have to pay the bills. It isn't possible to throw too many parties for free. Most of the time, you get what you pay for. How many of you have gone to Lollapalooza or any other concert at the World, Soldier Field, Rosemont Horizon, or the United Center. You go to see your favorite performers live under massive sound and lights. What do you pay? Twenty thirty, forty dollars. When you go to a rave, you get a lot more for your money. You get to see local favorites, national favorites, and international talent. You get to be dazzled by intellabeams and roboscans. If you get the craving, you can even go right up to the front and be a speaker freaker if the sound in the back isn't loud

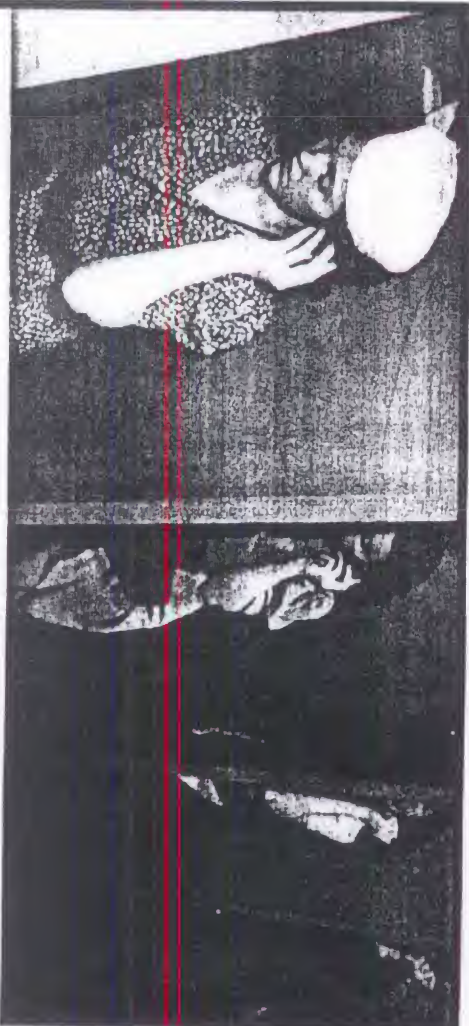
Spillin' tha bEANS



enough. It's time to realize what we have and also to see that MOST of our full scale promoters are ordinary people giving us a good time. Terry Mullan put it best in issue #2 of *Thousand Words*. He basically said that if someone does something with the raver in mind and does a good job and gets paid, it's all good.

Enough with the good stuff about promoters, it's time to get our hands a little dirty. There are some bad promoters out there, and we know who they are. Not that they are bad people, but carelessness, disorganization and lack of lead to wack parties, plain and simple. What I wonder is this: Why do we continue to bitch at people and still support them? I think it's because we want so badly to go to parties, that we sacrifice our happiness overall just to see our friends, hear the music, do drugs, or whatever else it is we go to do. I think it's time to realize that if we're not getting our money's worth it's time to stop getting pissed off and start finding other parties to go to. When the deejay that we came to hear doesn't show, we become frustrated, that's what we usually pay to see. If the deejay you came to hear doesn't show, make it a point to ask the promoter why. If we put pressure on them, it might make them work harder to make sure that all the people show the next time, if only to avoid being harassed. It isn't always the promoters fault when the acts don't show. Some performers just don't feel it to be necessary to play when they're on the bill like Keoki. Fuck him. After repeatedly dissin' Chicago, we should never go to an event at which he's playing. Be educated. Know the deejays and know the promoters. There are a lot of good promoters who bust their ass to throw good parties. We should make an effort to know who they are and to show our respect.

The second thing that seems to be a hot topic is the vibe. It's become quite noticeable that it has been missing from a lot of events this year. Why is this? One of the reasons why the vibe has been missing is the absence of slammin' music. There are a lot of



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overrated, overhyped, overpriced deejays and live acts out there that play music that to which the crowd here in Chicago just does not respond. It's the truth, the smaller parties with local deejays have been the best ones. As a local dj, this might sound like a biased opinion (and it really is), but it's true due to a number of reasons. Local deejays aren't concerned about getting paid large sums of money. There are a few well known deejays out there who have been known to not show up or will play shitty sets because they're pissed off at the promoter. Local deejays realize that they can't afford to have a bad set because their name hadn't been built up yet. They have to play dope set after dope set just to be considered for bookings. Take Mark Almaria for example (sorry, Mark.) This man has to be the dj that the most people have heard since last summer. He rocks set after set of slamin' music and ALWAYS gets the crowd hyped. Why don't we see more of him in the main slot at major parties?

Another reason why the vibe is missing is because of cliques. Most people that go to parties have friends that go to parties, and understandably like to be with their friends. But when people start giving dirty looks, it creates a bit of negativity. Sometimes people look at those who are apparently new to the scene in a condescending manner. Why not embrace them and help them feel comfortable in a new surrounding? It isn't that hard to say hello or to offer someone some water. Negativity breeds more negativity. It's inevitable that new people will come to parties, not knowing what's going on. If we don't make these people feel comfortable, then the vibe will crumble up and die real soon. Everyone won't dress the same, look the same, talk the same, or like the same music. But our scene is one in which we are SUPPOSED to extend ourselves and contribute to the vibe.

Lack of interest also contributes to the lack of vibe. Why is it that every once and a while there is a REALLY good party? It's because that was a party that got people excited. In think I'm spoiled, and so are a lot of us. I know that every weekend I can hear some good music and be with my friends. We don't start getting excited about parties until someone just pulls off the lineup from hell or after there was a string of wack ones. I think that it's going to take a lot more wack parties to make people appreciate what

they have. Party closings and other problems. We've had a few this year, and the weekend of June 6 and 7 has to be the most disastrous in recent history. Disko's Revenge, which was my event, Nocturnal Trip, and Raving Noodles all got closed down. Once again, the responsibility falls on the promoter, although the promoter usually is not the cause of the closing. Remember 21st Century, that got closed down supposedly because the promoter was misinformed by the owner. This was out of the promoter's hands, there was nothing that could be done. Disko's Revenge was a heartbreak for many because it came after a weekend of excellent parties like Free the Robots and the opening of Juice. At 2:20 the party was closed because of the cops and priests of the building showing up. Apparently, some of our fellow ravers were throwing things at the church, pissing in the street, waking the neighbors, and doing things that caused the cops to be repeatedly called. However, I personally believe that a person who is no longer with the crew wanted to go home, loosened up security, and allowed the kids to act like idiots. What we've learned from this is two things. The first is that there are a lot of kids in the scene who don't have any respect for anyone else and think \$13 is too much to see a well-executed

event, and the second is that there are a lot of money hungry people who don't care about the scene and are out to get what's theirs regardless of the help less kids. Apparently, Nocturnal trip got closed because of the owner, but some people who were there said that the real reason is because the cops found alcohol at the building and a bunch of intoxicated ravers outside. At Raving Noodles, the fire alarm was pulled. don't have the whole story on that some say it was a raver, some say it was the owner.

The bottom line is that there are TOO MANY beans to spill. But the only way that we can help ourselves is to help each other. Let's try to work on what is still good before it turns bad. We have a lot of talent, let's keep supporting it. We always have somewhere to go, but let's try to find something new. Most of us still want PLUR, but we have to all make an effort to achieve it. Know what's up. We have a lot of people who are trying to make a difference. Find these people and let help them to help you make parties dope. Keep it real and if there's a problem try not to hide behind it. The bEANS are spilled.

Peace-BID

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Where did you come from and where are you headed?

I started deejaying in late '93 with Torn Duron (aka DJ Polter). I was initially exposed to Jungle Drum n Bass (and many other forms of music for that matter) by attending many of the local Minneapolis raves. My interest in Drum n Bass steadily grew as I consistently attended Minneapolis events. Drum n Bass got much more exposure at the time I initially began spinning (in comparison to late '94-mid '96 when the music's representation at events dwindled). DJ Drone (Bassment Records Minneapolis) played a strong role in my inspiration to start deejaying. I can remember many events in which Drone was the only Drum n Bass DJ playing at any Minneapolis event and consequently was one of the only other DJ's who I saw (with the exception of Polter and a few select others) have a similar type of interest in the music. My first opportunities to play out came in the form of house parties and second room gigs at many of the Minneapolis events. At many times this proved frustrating, trying to break through the definite line between a main and second room slot. Myself and DJ Polter (who often tagteamed with me) realized that we were not getting the exposure we deserved and consequently pushed ourselves until the recognition came. My interest and abilities progressed as the music progressed and has led me to my current situation today. It is my hope to continue this progression for as long as I can.

For the technical American junglists out there, what style do you prefer, if you prefer a style at all?

I would like to shy away from classifying myself into one particular aspect of Jungle/Drum n Bass. I have, however, had a deep interest in the Jump Up Style of the music. I think this is greatly due to the fact that when I first started DJing this was the type of music that first caught my interest and has retained my interest to the

present day. I have, however, taken an interest in many of the other forms of Drum n Bass. Drum n Bass is so dynamic that it would be pretty difficult to not recognize its various forms. I think it is very important for DJ's and any one interested in the music to, at the very least, keep an open mind when it comes to Drum n Bass' various styles and realize that what might be defined as one style one day will be completely different at another time. Basically, it's important to remember that the music is ever changing and evolving and one should be open to this change.

Who are some of your favorite producers, labels, performers...who's inspired you?

When I first began listening and spinning: Krome and Time, Acen, The Prodigy, D'Cruze, and Danny Breaks (to name a few) were among the first artists who caught my ear. I listened to much of their material on U.K. tape compilations. This helped familiarize me with some of the early "London Hardcore" or breakbeat. When I began DJing, the majority of my records consisted of Suburban Base and Movin Shadow material. As time progressed, I obviously started buying a variety of Drum n Bass from a different sources. Many of the artists and producers who initially caught my interest no longer release music frequently enough for me to buy. Today some of my favorite artists include Aphrodite, Rude Bwoy Monty, The True Playaz, DJ Die, Roni Size, Special K, Rap, DJ SS, and countless others. I buy quite a bit of material on V Recordings, Urban Takeover, Lowkey, Proper Talent and Dread.

"Deejaying, without a doubt, has provided me with many opportunities to succeed in the career I have chosen" -Madkid on his journey as a deejay.

Where has being a deejay taken you so far?

My deejaying has taken me very far. Deejaying will continue to take me further as long as I am willing to work to maintain it. The only person who is going to turn my wants into reality is myself. I am grateful that I have been able to continue to progress in my deejaying and exploration of the music from the day that I began. Deejaying, without a doubt, has provided me with many opportunities to succeed in the career I have chosen. In the instances that I have been out of state deejaying, I can only say that absolutely nothing out of the ordinary has occurred. The people I have stayed with have been wicked as well as the events I have played.

you hope to accomplish out of it?

Flatscience's aim is to continue to expose the music on a local and national level. I like to showcase both international, national, and local talent at my events, after all successful DJ's begin locally. I want to consistently maintain a level of quality at my events. I like to promise and deliver. I think that the public recognizes this and I attribute much of Flatscience's success to this fact. I believe that longterm success is only achieved through hard work no matter what the situation. I hope to continue doing exactly what I enjoy doing, DJing and producing events under Flatscience.

What's your mission with Flatscience, what do How did you think Maximum Boost went?



stomp PATROL

With Richie Wel

Records

Darrien Kelly & Stunned Guys- *Forze Rec.*

4 slow tempo tracks, put together very well for this EP. Forze Rec. at it's best. Soooooo Puerto Rico. Ho.

Mythic- *Ruffex 12*

2 party/ruffneck style tracks that'll get the average party goer going ballistic. The best track is Photonic Style.

"Real Hardcore En Andersniks" -*Shadowlands 04*

Are you sick of all the bitch ass, fake ass wanna be Hardcore that's hittin the charts in Holland! Well then...pick up this 2 track EP by J.D.A and Chicago's very own Delta 9.

C.O.C. "The Rotten Remixes" -*ISL5*

Industrial Strength remixen Corrosion of Conformity, yep it's true. 4 mixes of King of the Rotten, by Lenny Dee, DOA, Delta 9, and Stickhead. The best mix is the "Unequilibrium Mix."

Archatos "The Strength of Unity"-*Cennobite Records*

3 ruffneck sounding tracks that totally kick ass. I seriously suggest you get up on this label ASAP, 'nuff said.

Hardcore Selecta- *Traxtorm Records*

A double pack with 8 tracks, some good, some bad. The artists include Neophyte, DJ Paul, the Stunned Guys, and Baba Nation (more to come), just to name a few. The soon to be classic is the track called "Beats Time," the Neophyte remix.

Baba Nation- *Traxtorm Records*

First off, let me say This EP is the Bomb!!! Every track rocks. I suggest you get up on it. Oh, by the way, told you more to come.

Reanimator- "Welcome to the Madhouse" -*Shadowlands*

Psykopunk AKA Patrick Morland is back with a mad EP from Shadowlands with remixes by DJ Vince.

Deadly Systems- *DJ Deadly Buddah*

4 deadly tracks straight from Boulder, CO. A good first EP for an up and coming label. Thanks for the record Kurt 666.

Ruth Arschloch- *Knor 57*

3 uptempo dance party tracks by Nico Van Uberbeck and Carl Bor. My favorite track is "Anblasen," a good pick for all the Knor fans.

Tellurian- *Mokum 75*

The goods are back for Mokum, NOT. This record was pressed to low for starters. Every copy I received was warped, samples weren't there, to put it plain and simple, "Cheese Core."

Tapes

Deadly Buda- "Situations"

A really good tape from Mr. Buda himself. A lot of experimental tracks, starts slow ends hard and fast. (303)448-7841.

Ron D Core VS. Lenny Dee- "Live at Operations"

Some things are better left unsaid. (714)650-0908.

Ralphie Dee- "Digital Overdose"

A must get for all you cheese core, happy, happy, joy, joy Hardcore fans. The mixing is alright, along with the track selection. (718)946-3898.

Nate- "Hard Times"

I know this tape isn't my style but it was too good to go left unnoticed. The tracks slam, and the mixing is pin point precise...so check out this up and coming Chicago local...Techno at it's finest. (312)850-4313.

Shouts to:

My Friends: Dave, Greg, Frank, Lenny, Brenda and Martin bEAN, Paul, Ramen, Austin, Wayne, Jeff, Dave d, Rick, Nate, Joey & Chris, Positive Entity, Erica, Beat Street, Miguel, Matt, Louie, Sam, Walter, Phil, and last but not least Beth. DJ's: Delta 9, Sonic Boom, Acetate, Druid, Shaft, Seven, DJ Nate, Frankie Vega, Nobely Nobe, and DJ Tran.

If you would like your tape or vinyl reviewed, send it to bEAN Magazine at P.O. Box 757, Zion, IL 60099.

Until next time, stay down with the Hardcore!



bEAN 0-20



DJ Tron Discography

DJ Tron "Paranoid EP" - *Symbiotic Love*, USA
DJ Tron "Massacre EP" - *Storm Records*, Scotland
DJ Tron "Undead EP" - *Blood 'N Guts*, USA
Cannibal DJ "Fresh Flesh EP" - *Blood 'N Guts*, USA
DJ Tron "Fuckin' Deathcore" - *Brutal Chud*, Germany
DJ Tron "Threshold of Tolerance" - *UHF*, Australia
DJ Tron "Bloody Horror" - *Brutal Chud*, Germany
(Track on 2X212" Compilation)
DJ Tron "Twisted Metal EP" - *Killing Rate*, Denmark
DJ Tron/Cannibal DJ "Beyond/I.A.D.S" - *Rage Records*,
Australia (2 tracks on "Chicago VS. Gundso" Battle Record)
DJ Tron "War/Last Contact" - *Epiteth*, France
(2 tracks on "Explicit Bass Drum 2" Comp. CD)
DJ Tron "Hardcore Traxx Vol. 1" - *BML*, USA
DJ Tron/ DJ Tact "In Full Effect" - *Symbiotic Love*, USA
DJ Tron "Fukin' Doomcore Fucker!!" - *B.E.A.S.T.*, France



stomp interview with dj tron

What's going on? Richie Wel here again bringing you STOMP. This issue I'll be doing something a little different. I'll focus on one artist and one label. This time around...the artist is DJ Tron, and I figured his very own label, which he owns and runs, Blood 'N Guts would be appropriate to cover as well. I recently sat down with the evil one himself, and he had this to say...

Name, age, where you're from?

Jeff Besler, age 24, originally from Chicago Heights, but moved to Westmount when I was 19. Lived there with my girlfriend Christie for about 3 years.

How long have you been Deejaying?

5-6 years, but only at parties for about 4 years.

Describe your DJ style...

At parties, I try to play a little bit of all styles of Hardcore. From 150 BPM Hardcore to insane 350 BPM Deathcore, as well as everything in between. I also try to incorporate a little Punk Rock and Industrial into my sets if I have time. I'm trying to get a promoter to let me spin a 2 hour set, of half Old School Industrial, and half Hardcore. Here, I've been unsuccessful as of yet. But, agenda's change when I go to LA. Out there, I can get away with playing Deathcore for 30 minutes straight. LA kids are way Hardcore. Something that I wish more Midwesterners were Asking too much?

How about as a producer?

As a producer, my styles vary. Up until recently, my main interests lied within making the worst, ballistic songs ever to grace vinyl. But now I'm focussing my current efforts to produce some more dancier, slower Hardcore. I promise, it is not happy, cheesy crap. But it is a style of Hardcore more accessible to the masses. Also, I'm trying to use more digital sounding noises, as opposed to the old analog sounds that every fucking Hardcore producer uses. I will still be doing Deathcore under the name "Cannibal DJ," just

not as much. Ideally, I would like every DJ Tron release to have 1 song in each style, but lately, I have been working with labels that already have a sound that they're known for, so I try to keep within the style of the label. My release on Digital Hut will give people a perfect example of releases that I would like to put out. It contains 5 songs ranging from 150 BPM Hardcore, to 250 Gabber, and even 1 Ambient Terror song. I'm trying to experiment more with form as well. Swaying away from the standard "Every 16-32 beats something changes," but at the same time, making it mixable. Hardcore Techno becomes so predictable sometimes, that it starts to all sound the same. I'm trying to bring unexpected changes into my songs, so that people listening to them will never know what's coming up, even though they may think they do. Go out and buy the DJ Tron, "Hardcore Traxx Vol. 1" on Digital Hut for the physical manifestation of the answer.

"No human should have to endure 14 hours in a fucking commercial pressurized germ tube." -Tron on his flight to Japan.

Who are some of your main influences?

Skinny Puppy. Just listen to the way their songs are composed and arranged, the sequencing and their use of samples are genius! If I wasn't doing Techno, I would definitely try to write music in that style. Other major influences to me would be Lenny Dee, Martin Atkins, and all other Rotterdam guys for whose ideas have stemmed into what Hardcore is today.

What's been your best experience as a DJ/Producer?

Spinning in LA, cause the kids really get into it. Even when I play the most insane shit, they still want more. Fuck!! Also, when I played at Club Rockets, in

Osaka, Japan. Wow, there were only 200 people there, but all 200 had so much energy. It was well worth the 14 hour flight! Most of all though, my best experience from my degrading, had to be the fact that I would not have met my girlfriend Christie. That was definitely worth the 2 hour drive!

And your worst?

That has actually happened within the past 4 months. I have been flown places to spin, picked up, brought to the hotel, then forgotten! What the fuck is that all about? The worst part isn't missing the party, it's trying to find a ride back to the airport since you've been forgotten about! And of course the airport have to be two hours from the hotel! Try to find a cab company will to come and pick you up at 4AM and drive you 2 hours to the airport, and accept a credit card. I mean after all, who have \$150 just to throw away to some cabbie? Talk about anxiety! I guess it all boils down to being an unorganized promoter. I hate promoters who think their job is done once they drop the DJ off at the hotel.

I would have to say though, that that experience is not even close to the anxiety brought on by the flight I endured going to Japan. No human should have to endure 14 hours in a fucking commercial pressurized germ tube.

Tell us about Blood 'N Guts.

I started the label in August of '96. I wanted to do more with Hardcore than just produce it and spin it. There wasn't much good Gabber or Speedcore coming out at that time, so I wanted to be sure that I would have good stuff to play, plus I would then have an avenue to put out music that I write. It saves a lot of time and anxiety to put it out myself, but it does get expensive. I hope to get the label rolling to the point where I put out one release a month, but that'll take some time.

Where do you find your samples?

About 90% come from horror movies. I watch enough of 'em. I usually spend 4-5 days, about 6-8 a day, sampling for the new EP. Lately though, I've been sampling more eerie stuff, rather than in your face screaming, crying and moaning. I'm trying to

add a more eerie atmospheric touch to my songs, make them a bit darker. The other 10% of my samples come from various other movies, records, and rented equipment.

I try to use stuff that nobody has really heard, you know? That's why I chose horror movies. I mean, everybody and their brother has sampled the Hellraiser and Evil Dead movies, but how many have you heard from Zombie, Maniac, or Holocaust? Better still, how many producers have heard of those movies? Or, here's another original idea...let's sample Pulp Fiction!

Where have you been booked?

All over the US...LA, Phoenix, Tucson, New York, Minneapolis... Again in Osaka, Japan, which was very cool. I'm going to Scotland in November, to play 2 club spots, then back to Japan in December. I haven't really travelled the world yet, but that day will come. It "fuckin' A" better after how many times I've said it!

Just how was your experience in Japan, aside from the very anxious flight?

Great!! What a city! I had a hard time with chopsticks, but other than that, it rocked. The event was in a club, with again 200 people, Hardcore all night! Ninja suits, gas masks, and Gabber all night! It rocked. I can't wait to go back. I can wait for the flight though.

Finally, last but not least, what's up next for DJ Tron?

Probably more of the same! More "dancier" material like I had mentioned, and to put EP's that cover the entire Hardcore spectrum. I'm still going to put out the craziest, meanest, deadliest Gabber, just not as much.

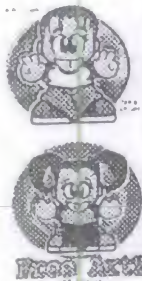
Aside from Hardcore, I would really like to write some upbeat Techno. Kind of in the "Reload" or "Sub Sounds" vein. I just can't find the time. But when I do, I really look forward to experimenting with that style. Also, I'd like to work on some noise shit, and some spooky, ambient terror stuff. Kind of like horror movie soundtrack material. That's where my Skinny Puppy influence will kick in! Fuck! Who has time?

To book DJ Tron, call: (718)855-8029 or fax: (718)376-0742.

Blood 'N Guts Discography

- BNG001- DJ Tron "Unread EP" (Out Now)
 - BNG002- Cannibal DJ "Fresh Flesh EP" (Out Now)
 - BNG003- Violent Aggression "King of the Kill EP" (Out Now)
 - BNG004- DJ Tron, Ingler, Static Tremors, Skull Blower, Noizecreator, 537, Delta 9 "Mass Murderers of the World" (Late Oct. / Early Nov.'97)
 - BNG005- Skull Blower "...TBA..." (Late Oct. / Early Nov.'97)
- Phone: (630)271-1983 Fax: (630)271-0161





Hallo all! DJ Phil Free Art!! here with another happy hardcore article for all the happy hardcore nutters. Well, it's been a while since the last issue and big tings g'wan since. There's alot of you happycore heads out there and all I can say is, REEEEEESPECT! Big big respect to you all, especially Matt of Positive Thursday fame. Matt has a show on WHPK-89.3FM broadcasting straight outta the University of Chicago. It's on Sunday nights from 9(ish) to midnight. Matt pushes the true sounds of the underground by playing everthing from happy hardcore to gabber to jungle to trance. It's a good show, but I realize most of you can't pick up the station, but hell, I wanted to give him a plug. On a sad note, Positive Thursdays will no longer be happening... but fear not, Matt might have a little surprise. Hold tight Matt!! Speaking of Positive Thursdays, July 3rd was a night to remember. I'm hoping it's a sign of things to come for the happy hardcore sound. A fun time had by all indeed!! I also had a chance to spin in LA at an event called Luydup thrown by the Bigger & Bolder organization. Well, it was all fun, until all that nasty shit happened (right Andi!!). To many things to mention... but I'll say that I'd still love to go back because them LA kids got spunk (hint)!! Thanx Bigger & Bolder! Big hallo's to Zack & company ('specially the two lurvly ladies from tha limo ride- Jessi & Laura) Wisconsin is rockin' to tha happy hardcore stylee!! Massive apologizes to Chris aka Anabolic Frolic sorry I missed ya in Chicago... next time!! Enough about me, let's talk choons. I've got mad toons to talk about (all from the UK...) I know most of you aren't DJ's, so I'll try to describe each toon so that you'll recognize it when it's played... First up are the Cheddar 3 & 4 remixes by DJ Sy and Unknown on the label Quosh. You'll know this one is playng because one side has "Stand By Me" by Ben E. King and the other side has the James Bond samples as well as the choon "Nobody Does It Better" (the theme to the James Bond movie, "The Spy Who Loved Me"). Sounds cheesie? You bet!! But this one rocks... and its a fun choon to! Good one!! Cheesie hardcore fun on this 12 inches of love! One for all the cheese-core fans... like me! Next up is a 12" by Supreme & UFO on Hecttech records. The A side has the toon The Sun Always Shines while the AA side has Broken Wings. The Sun Always Shine is okay. It's a "cover" an old A-Ha toon (you know... the same blokes who gave us Take On Me) I personallylike the other side, but it's still is very catchy.

really dig the string synths in this one. Broken Wings on the flip side is a remake of Broken Wings by that group Mister Mister (I'm sure you all know what I mean). It's been re-sung by hardcore diva Donna Grassie- and I like what she's done. The toon goes along then the beat stops, the pianos kick in and then Donna takes over. After that the beat drops in and then-BOOM!! You'll hear this one spun- for sure!! Another goodie for all you DJ's! Jimmy J along with his partner in crime, Cru-L-T created two of the greatest happy hardcore anthems of all time (in my opinion)- 6 Days (the toon that goes, "6 days on the run, looking for a place to have some fun...") and Take Me Away (trust me, you'll know this one when it's played). This time Jimmy J and Cru-L-T have put together the toon I Wanna Be Forever. This toon was originally done by the group Interactive (remember Who Is Elvis??), but Jimmy and Cru-L-T have taken the catchy vocals and put it to the UK happy hardcore style. It's got hands in the air vocals, punchy kick drums, some acidic noises and most of all, PIANOS!! It's not the greatest toon ever, but its a damn fine toon for all the happy heads out there. Oh yeah, thumbs up for the b-side toon, Body...wikkid 12"!! Believe it or not, it's out domestically on a California based label called hiGHBoom. They seem to be licensing toons and putting them out domestically. If ya want... bug 'em at 213.651.0275 Out on the label, the World of Obsession, is DJ Vinylgroover's interpetation of Cindy Lauper's Time after Time. This time it's called Time and re-sung by vocalist Lennie (strange name for a female). She sounds good. This song is good...it's all good!! The b side is called Love To Be and also features the voice of Lennie. It to is good toon just like Time. Highly recommended for all you DJ's out there! The last of the cover/ rip-off toons I'll be blabbing about is from Supreme, UFO, & Stompy. Okay, I'm not familiar with the rock group Heart, but I hear that the toon Ticking of the Clock is a remake of a Heart toon. It's been re-sung by Donna Grassie and she does an excellent jot (she's rocks!!) The flip has the song Stay With Me. I features the vocal talents of Rachel (no last name given). 100% uplifting, 101% anthem. This is a great uplifting 12" and I'll be caining this 12" each and everytime. You hardcore heads need this one!! The first time I heard Cloudy Day by the group Bang! I thought it was an okay toon. It wasn't till the second time I heard the toon when I realized that the toon

rocked... hardcore! This is a freakin' good choon! As good as the toon Rainbow In The Sky by DJ Paul (I know you all know this one). It's got totally uplifting vocals by Donna Grassie (really, the diva of hardcore) as well as excellent melodies and harmonies. The DJ Ham remix is the mix I use. It's got more kick to it while the original mix on the otherside is more on the trance-tip. It should have been called Sunshine On A Cloudy Day... but I'm not complaining. The kids lose it when this one dropped!! DJ's, this one is on Next Generation Records. Can you say CLASSIC?? DJ Sy and Unknown strike again with the toon Cape Fear on Triffik Toons. This isn't really a happy toon... infact, it's kinda creepy. It contains samples from the movie Cape Fear- Juliette Lewis talking about Cape Fear, Robert DeNiro going "Come out!! Come out wherever you are!!" and the horns from the theme song. Sounds wierd, but it works. It's a sinister little number, but I recomend it. (Honestly, the DeNiro sampls make the toon kinda funny!! Brenda BEAN sez its a funny toon!!) Check the flipside...okay!! The group, Force & Styles is a name you should know. Almost all the toons they put out are 100% anthems. Funfair on the label UK Dance comes is no exception. It comes with two mixes. One mix is the instrumental and the other one is the vocal mix (featuring Jenna). It's a happy carnival-like toon. Jenna's vocals are quite uplifting while the drums on the instrumental mix have a bigger kick. Also by F & S is Simply Electric on the same label. Not going into detail on this one, but I really think it's a worth toon for any happy hardcore jock. There's a little toon out there called Heart of Gold that Force & Style do... no, I don't have it... yet. I'd rather get Pacific Sun. Dream Suprise is a total corker!! It's made by DJ Fade & Bananaman (I kid you not) What can I say about this one... It's the fl'ckin' shit!! Hooo ha!!! I mean as a male DJ, it's always nice to hear a beautiful voice (the voice of vocalist Abby) tell you that "you're every girls fantasy..." Honestly, this is the stuff that happy hardcore is made of. Killer keyboard work and excellent vocals make this one a toon to be played each and everytime. The flipside has the toon Insanity... check it all you DJ's, and play it!! Out domestically on hiGHBooM rekkids (out on the label Maverick- not Madonna's label- in the UK). Being I'm lazy right now, here's some essential toons for all you happy hardcore DJ's-

-Orange by DHSS- A cheesie rip off toon with the Fugee's No Woman No Cry... perty kool. It's on a 10" orange slab o' vinyl too!!

-Vol 4 by Demo vs Coco & Static on Cool As It Gets- happy hardcore melodies and stuff...okay.

-Keep On Trying by Alchemist & Slipmatt on Burn Out Records- Anabolic Frolic likes this one. It's on the up comming Happy 2 Be Hardcore Vol.2. I like the pianos, but the vocalist hit's 2 really sour notes.

-Toytown by Hixxy and MC Sharkey on Essential Platinum- it's old to some, but a classic toon none the less. Mo' happy melodies and stuff... great toon, but one side is warped beyond belief!! Luckily I play the otherside

-Get Into Love by Antisocial on NEW Essential Platinum- Good toon with nice vocals from Elaine. On the other side is a toon called Whistle. Check that side all you DJ's, and for you non-DJ's, the toon has lotsa...whistles.

-Going Round by MC Gruff & Crashmatt on Who Done It?? Records- I like this one. You will too. It's about circles, frozen toes and wine...

-Show Me The Way by DJ Brisk & Trixy on Slammin' Vinyl- the cover looks cool. The toon is even better. Just when you think things are gonna chill out, BOOM!! the main vocal comes in and ZOooooom!! The toon goes into overdrive. Check this one out all you DJ's!!

As for essential CD's, I got my hands on Now We're Totally Bonkers on React (sorry, it's an import). A double mix CD with DJ Hixxy & Sharkey. DJ Hixxy CD has alot of nifty toons. All in the stompy happy hardcore side while Sharkey's CD is almost all on the "trancecore" side. Trancecore is a mixture of hardcore and trance. It's s'posed to be getting big in the UK...like speed garage. I dunno, it's alright. Judge for yourself. I like the Hixxy CD better because some of the toons are catchy as hell. Toons on these CDs which kick arse are My Way by Antisocial, People's Party by Hixxy and Sunset, Wham Bam by DJ Vinylgroover, Dream Suprise by Fade & Bananaman feat. Abby, You're Mine by DJ Demo, Paradise & Dreams by Force & Styles, Body Slam by Bang the Future, Whores In The House by DJ Darryl, Rock 'n' Roll by DJ Quatro and U R Everything by Helix feat. Marlon and Becks. All in all a solid purchase for all you happy hardcore nutters. Beg your local DJ/ Dance music store to get this one (as well as Bonkers 1). On a different tip of happy hardcore is the artist German artist known as Bluemchen (Blossom in English). She's a big pop star over in Germany, but I don't care. Her toons are extremely bouncy and happy even if it is all in German. Bluemchen's toons have a trancey sort of feel to them... sort of that German trance stuff (I guess, I'm not big into trance) but with a bit of happy hardcore vibe thrown in for good measure. Almost all of her toons are faster than 160bpm and a few hit above 170bpm which is pretty cool considering that most Euro-pop songs tend to be a lot slower. There's no cheesie Euro-rapper-guy-MC's in her music (thank gawd!!). I dunno what to say about Bluemchen except she kiks ass!! She sounds great and she's a hottie!! If your interested, she has 2 albums in German- Herzfrequenz (Heartbeat) & Verliebt (In Love) and one album in English, Heartbeat where she's under the name Blossom. I think they're on the label Edel out in Germany. Be hardcore and look for these CD's. Thanx to a Ms. Marlien V. for hooking me up with the sounds of Bluemchen. So you want UK Happy hardcore?? There aren't too many shops that carry happy hardcore (you know that happy hardcore is underground if you can't find it at yer lokal rekkid shop- but you can find the latest underground house/ techno/jungle shlock- Rapreeeezent!!), but here are



two sources you can contact for some choons and shit. Out of Canada comes Nokturnal Records @ <http://web.idirect.com/~chris/happy.html>. Or call 416 465 7025 or fax 416. It's run by Anabolic Frolic- the same guy who put together Moonshine's Happy 2 Be Hardcore. There's gonna be a Volume 2 to that soo keep an eye out. The other spot is Indepth Records based in Florida. Indepth can be reached by fon/fax 305 556 1512 or at the website www.swiftsite.com/indepth. Nice lil spot... You could always try calling around. Most likely you'll be laughed at. Well, that's it for this issue of bEAN. Hope I've informed ya!! All dil's & dat's on happy hardcore can be sent to DJ Phil@ 525 W Monroe Street, Ste. 2400, Chicago, IL 60661-9802. You can give me a ring at 773 509 4931 or e-mail me at philart@aol.com.

Shout-outs: the bEAN ghettoasscru Shrimaster Martin & Brenda the Bump, the a-holes@Massive, 1000 Words (You guys are next!!), Chris@Nokturnal & Rick@Indepth (okay guys, you can send me my free rekkids), Matt +, Arland & Kate. Kate who left for Florida, George, Rueben, and that crazy guy- Mike@ Bigger & Bolder- Los Angeles, Zak up in Mil-wow!- kee, M-girl, AlekSandRa, Jen & her friends, Mouse, Mark "Dissident Anger" Almaria, Louis @ Vibonutz!!, Mushgroove/ Stomp Patrol, the ABS (I want a gig the kids agree), the king of gay porn & the star of "Babes in Thighland"- Ray Man, Melissa "Y U B Nawti", the NWO, Inyoung, Michelle & Lisa, John BID, Laura who I spoke to @Impact and those nutters from Minnie-town I met at that Wis. event-Mindflux, Xotis & co., Oh yeah & a special "Lurve ya baybbe!!" to Andi.

Until next time!! Cyaaaaaa!!

bEAN MEGAZINE Presents...

HOW TO BE A SUPERSTAR DJ!!!

The Definitive 10 easy-steps guide.

Tired of being just a face in the crowd? Looking to get all the respect, love, and babes that come with being a Superstar DJ? Well follow these 10 easy steps, and you too can be a SUPERSTAR DJ!!!
(A few Satisfied Customers)



- 1) Call all your X-friends. Tell them that you are no longer a "friend", but NOW a DJ!
- 2) Go to the local "RAVER" shop. Buy any type of shirt that says "Technics" in bold print. Wear it always. NOTE: If you can't find a "Technics" shirt, Tommy Hilfinger or POLO will substitute.
- 3) Go buy the most expensive record case you can find. Make sure it looks really cool, so everyone will know that YOU are a SUPERSTAR. Make sure not to put stickers or graffiti on it, that's totally ghetto.
- 4) Buy things to put in your case. #1. A mirror to fix your hair. #2. A pen for autographs & all the babes phone numbers. #3. A giant organizer to look important. #4. Condoms. #5. The latest issue of bEAN. #6. A few records (see below).
- 5) Chose a style of music. Do you want to spin House or Techno? Make sure to stay away from Jungle, Hardcore, or Trance. That shit's for nobodies. NOTE: If you are from Chicago, it is STRONGLY recommended that you spin House.
- 6) Get some records. If you need help in selecting record do the following: If you spin House, tape-record B96 or some other commercialized dance music station at night. Bring the tape into a record store and tell them to get you all the tracks off the tape. If you spin Techno, do the same for Q101 or some other cheesy Techno/Alternative station. This process of selecting records will almost GUARANTEE your SUPERSTAR status.
- 7) Pick a DJ name. This step is fairly easy. As long as you make sure to begin your name with "SUPERSTAR DJ..." it doesn't really matter what you choose.
- 8) Get some groupies. Find some loser X-friends to walk around with you and carry your record case. Make sure they never walk in front of you, or dress better than you. Let them know who's in charge.
- 9) Go to a party and watch a current SUPERSTAR work the tables. Notice how the mixer works or try to pick up some tips. Don't worry, beat matching isn't necessary for SUPERSTAR DJs.
- 10) BE A SUPERSTAR. Get to a party and just walk in. Make sure to act more arrogant and stuck up than anyone else there. All good promoters will know a SUPERSTAR without having to ask. Pretty soon, you'll be flying on tours around the world, and making mongo bucks. Make sure to contact radio stations so they can broadcast your fame. It's all good from there. Have fun!

-Article by SUPERSTAR DJ Druld-



(By: John Break it Down, Brenda bEAN, Corey Love, Daniel 626, and Josh Carlsen)

<House>

Bernard Badie- "Love Explosion Remixes" (*Cajual*)

None of these remixes are very good except "Bass Dub Part 2." This version is so deep and so smooth that anyone would like it. It's jazzy and mellow, with Bernard doing a sweet little vocal scat over the top. 5 A.M. material all the way. 8/10 (John)

T. Middleton and M. Pritchard- "The Way/The Deep"

Only two tracks on this one, but they're both the shiznit! "The Deep" is a deep, underwater sounding track that's as smooth as a baby's ass. (Sorry I couldn't think of a better metaphor.) "The Way" is the bomb. It starts out with a loop that sounds like a musical note, but it turns out that it is a vocal. As it gets tweaked higher and higher, it becomes apparent that it is a human voice. Dope. Then they bust out the sample, which is what really makes the record. Each phrase, the singer says more and more, until a full sentence is said. I...I...I love the... I love the way... I love the way you maaake me feel... YEAH! You'll fall in love with this track as soon as you hear it, every time I've played it, I've recieved a good response. Only two tracks and the fact that it's a \$10 import keep it from being a 10. 9.372/10 (John)

Johnny Fiasco- "The Deep State" EP Vol. II (*8 West*)

Another 4 trak Ep from Red Dog's bad boy, Johnny Fiasco. The only way I can describe "Electric Fusion" is different. It's like Glen Underground meets Green Velvet, it's tough and fast, but at the same time, smooth and sweet. "Kaos" is just that, it seems like a bunch of noise. "Nocturnal" is typical Fiasco material, deep and funky underground

sounding house. The pick of the bunch, though, is "Dee Da." Whoa. It starts out tracky and even sounds like it might be a hard track. But then he drops a few key-boards, and then the vocal sample. OWWW! Smooth shit. Three really dope tracks and one shitty one ain't bad. 9.5/10 (John)

2 In Rhythm (DJ Insane/Too Kool Chris)- "Shake that Ass/Metal House" NRG#114 (*Jasper Stone Trax*)

Side A is, "Shake Dat Ass." It makes me wanna vomit. Side B is, "Metal House." Holyshit! This side jams. Hard bass lines, then comes the heavy metal guitar riff, then a minimal acid line. This one will have all you former, present, and closet burners/stoners/heschers bangin' your fucking heads. I love this track. (Corey Love)

DJ Josh Collins-(Jasper Stone Records)

This is the best release I've heard from Jasper Stone so far. Side A consists of two mixes of, "Breasts." If you don't like either one, you're either a straight girl, or a gay guy. Enuff said. Side B has "Lost in Chicago," which is fat. Next is, "Do," which is a mediocre disco track. Overall a very good record. (Corey Love)

Cricco Costelli- "You Asked for it EP" (*Kult Records*)

Side A is uptempo, yet chilled house. Side B is the side that will make you want to hug your mother. "It's Party Time," is a nice housy track, with some really cool vocal samples. "Life is Changing," is a track that I can't play enough of. Piano, sax, vocal samples...everything. "Life Has Changed," is a chiller, but funkier version of the previous. This is a great record, if you disagree, you suck. (Corey Love)

Glen Underground- "The Jerusalem EP" (*Peacefrog*)

Ok since we don't go to church on Sundays, (usually) we all should get a sample of this one. Jazzy Overtones (A.G.U. Staple) Flow over the top of a lovely lush bottom warming the soul. The record's blatant religion might sound a little overbearing to our pagan lifestyles but spirituality is just what this

scene needs to get back to anyway, who knows it might not be about money to some of these cats after all. 8.5/10 (Daniel626)

AM FM Alexander- "The Fusion EP" (*Jasper Stone Records*)

The first song on side A is a really nice acid track, with really deep bass in some parts. The second track is kinda cheesy B-96 house. Side B just blows ass. (Corey Love)

Green Velvet- "Destination Unknown" EP (*Relief*)

Once again, Cajmere, aka, Green Velvet, drops a bomb on the house nation. This 4-track EP will have your head bobbin so hard, your neck might fall off. "Land of the Lost" is straight up jackin' material, with the melody being snipped off every 4th beat. It also features Mr. Velvet speaking in his classic monotone voice. "Stormy Weather" follows the same pattern, a track that would make people go through the floor, they'd be stompin' so hard. Deejays watch out, cuz this record isn't written in 16 count phrases, it's in 12. "Destination Unknown" is the pinnacle of Chicago Hard House. Minimal shit with a pounding ass 909 bassline, like "Flash." "Answering Machine" is the pick. It has a military style kick that's also a foot stomper. There are five verses, each one a message on Velvet's answering machine. Each one is so fucked up that at the end of each one he yells on cue: I-DON'T-NEED-THIS-SHIT!! Hell yeah, you do need this shit. This record is typical *Relief* quality. 10/10 (John)

Johnny D and Nicky P- "The Cobble Hill" EP (*Distant*)

Distant Records has been putting out some dope records lately, and this one is no exception. "Fly" is a nice little happy, disco track, and "Yeah, Yeah" makes you say just that. The two tracks of choice on this one are "Johnick Fire," which takes a 70s funk-style string and loops it sooo smooth, and "Raw Beef," which has a punchy bass kick, an echoing keyboard loop, and that "Hypnotizin" sample. Fresh. 9/10 (John)

Hawke- "Erections From Namaquadisco Vol. 1" (*Hardkiss*)

The first track is called, "To the Discoteque." This track is the shit. With guitar smamples, keyboards, and vocal, "to the disco" samples, this song will get much play. And the onet track is called "Fung." It's basically nonsense. On the flipside is "Columbo's got Sloweye," which is chill with a slight disco feel...overall it's a good record. (Corey Love)

<...Techno...>

Justin Johnson and Gruv42-
"The Don't Panic Ep" (*Don't Panic*)

Ok, Panic. This record is going to be a fucking Epic if anyone notices it which I know they will because of a crazy Japanimation Label. A trancey flow with some keyboards that sound like they are ripped straight from the Finally of Akira. (although I prefer the jazz funk of Golgo13 The Professional) the record rides out on a couple of Chariots of fire type piano riffs that sound like Rocky is getting ready to run the museum steps and beat some ass. Anne Barksdale outdoes herself on the track "Heaven" which is STRAIGHT KNOCKIN. It's rare to give a ten but...10/10 (daniel626)

<...Jungle...>

3D & Snuggles-"Empire/Enchanted" (*Kultbox001*)

Get one if you still can, certainly a part of Midwest history. Kultbox has style with their artists as well as their presentation. Judge a book by it's cover on this one, it looks tough as fuck, and it certainly is. A very nice beginning to a very promising non-house label from Chicago. Very nice job. Jungle in Chicago has come a long way since CHA!!! 9.5/10 (Brenda)

Optical-"To Shape the Future"
(*Metalheadz 027*)

Although it's been on the shelves now for some time I still consider this one of my favorite, current tracks. Brilliant production is what sets this apart from the rest. The A-side name-sake track has eerie sounding intro with vocal sample of 'to shape the future' and scattered layering of drum sequences. A slight pause and then into the slow-dive, hard amen hits accompanied by a low, rolling (borderline jump-up) bassline... a sound which is somewhat atypical for a track of this nature. I still can't believe I haven't heard this played out any place yet... hopefully someone will latch on soon. B-side carries two numbers, the first "Raging Calm" steps ruff and dark

with in and out synth sounds the whole way through

"Undersea Flight" doesn't last much more than 60 seconds but holds true to its name. All ambiance and no drumming sets a direction for experimentation from the *Metalheadz* crew. 10/10 (JC)

Aphrodite-"Moods EP"
(*Aphrodite 025*)

A-side is "the Spice" (of The Gods Remix) a very jazzy lick with a nice accompanying bassline to set it to date. Following is Tell the Truth, a down-tempo roller with cut and repeat sampling of Tell the truth. Although a short track, down-pitch it to draw it out, while adding for a nice result. B-side is "Dub Moods," another extremely commendable release from *Aphrodite*. Quick steps from the start, (but nothing to ruff) with haunting vocal samples... the only trick the devil ever pulled was convincing the world he didn't exist. After a pause snares kick back with a nicely inserted warpy bassline (often a difficult transition to make without beating it over the listener's head). I've been hearing this one a lot around town lately. nice selection. 10/10 (JC)

Irri Deep-"Skankin'/Rhythm Factor"
(*Urban flavour 12-008*)

Side A has a pretty chill drum and bass with the "Dee-eee-eee pendant" lyric from none other than Dee-lite. Kinda cool. It's got a nice ambience goin on, but not too mellow. Schmokin' tunes. Side AA is faster, with a bubbly little organ sounding thing goin on, and some vocals. Gets down a little bit, not too intense, pretty chill too for the most part. Not too bad. I like promos, even if they don't totally slam, so send me more! 6.5/10 (Brenda)

???-White Label (*24 Karat #15*)

Nice rolly, dark, spooky, groovy goods on here. Side AA has a sample, sounds like "The Rhythm, is... <some words I couldn't understand>" real deep and kinda spooky, with that bangy weird sounding drum and bass goin on. Pretty cool. Side AA has this really dope rolly bassline, that's not really deep, but just cool and spooky I like it. 8.5/10 (Brenda)

<...Hardcore...>

(Well at least new DBN/666)

See Stomp for more...

Sons of Gunsdo-"The Dirty Part"
(*DBN055*)

I agree with the inserts, I think Kurt wrote 'em, and he know's what he's talking about more than I do...so here's what he said, "Produced by Spurious and Choose in Gundsomagle, Denmark...the dynamic duo of darkness returns to Drc Bass. The last time out, this pair were under the name Formalities, on DBN04; The distinctive hard and dark sound of Scandinavia is evident once again. The influence of Spurious, who is best known as half of Zekt, is most noticeable on the first track. The title claims that, "This is not a Zekt track," but it sure could pass as one. Heavy and dark doomcore; trancecore best describes this 8 minute 170 BPM number. Loud system beware! Flip it over and you will hear the style influence of one of DBN's most released artists- Lasse Steen, aka Choose. The flip's first track uses a double speed kick with dirty acid and haunting sounds make it mean. The second track is much like the DBN of days gone by. Hard as is the flavor as a distorted kick pound away, again at 180 BPM. You just can get enough of that hard acid sometime. Righteously spoken. Brenda BEAN

Senical-"Hazard Units part 1"
(*DBN055*)

Again, I agree with the inserts, here's what they say, "Produced by Senical (Lasse Steen) in Gundsomagle, Denmark... "It seems like we just can't get enough from this guy! The A side starts with heavy analog sounds and layers broken beats and snares. Makes you wonder if this boy Lasse hasn't got "nutz" like the track title suggests. The next track confirms it, he's lost his marbles. Hollowing sounding evil electronic noises going berzerk are combined with crazy stereo effects. It only gets worse (or better) as chiming sounds enter your brain and darkness sets in. The minimal kick below this track makes it home on either a dance floor or in a room. In fear, you flip this puppy and assault continues. Pure hardcore noise of broken beats and industrial machine sounds- 666 stuff for sure. #2 hears first 4/4 kick, joined by more harsh electronic noise. This is the real deal hardcore. The side ends with some very large scattered slabs, and more manic sounds that eventually turn into some sinister doomcore. After this release, you can think twice about going over to Lasse's house for dinner, he's the Bad Bad W. I know there's no way I could describe this one better than that. Right on again. Hey Kurt, wanna do record reviews for us? Just a thought... Bre

Majesty

<...Michael Dearborn...>

Be on the Lookout for
12" Single "TBA" (late November)
Full Length Album "Ready for War"
(late January 1998)
both on Majesty Recordings



<..house..>

odd Terry (Chicago, IL)- Sessions 8 -Ministry of Sound"

This is another Ministry of Truth compilation. Todd tears it up, diva house all p in there, 24 "club classics." Lotsa ice shit, a little clubby, (duh) but nothing too bad. It's a two tape set, continuous mix by Todd. Nice for chillin. Sorta like the Mark Farina stuff for those who dig Mark. pretty smooth. Extremely nice packaging, and production is top notch. 5/10 (Brenda)

Mark Almaria (Chicago, IL)- Creamy Groove Machine"

This shit rocks, Yo! When Mark played most of these tracks at the "Positive Thursdays" on 7/17, the house went totally mad. The track selection is dope, the mixing is dope. The quality is dope, and the tape is yellow, a primary ghetto color, so that's dope too. Bad ass, buy it, it's worth it for sure. Booking: (312)409-4615 9.75/10 (Brenda)

Aystic Bill- "R Theme is Right On"

This tape has a theme, something that many tapes are lacking today. Throughout the tape, Bill drops selections from a minister preaching about positivity. As far as the music is concerned (which is the most important part), the shit is solid, and expected task from one of Chicago's veterans. A very usey, Chicago-style tape that's cool in the car, at home, and to dance to 7.5/10 (John)

Al Dente (Massive, Milwaukee, WI)- "Live at 4:20- Portland, OR '96"

The tracks are a little old, but they are the goodies though. If you like a time warp, this one's for you. Or if you've just entered the scene, like house music, and like to hear some older shit, bam! Here you go. Out of towners who love the Chicago sound, bam! You'll dig it too. Certainly good mixing, the quality ain't bad, and the production is all around

pretty good. He's a Massive boy, so that should be enough for you folks to check it. No serious, the tape's all good. Booking (414)591-2055 7/10 (Brenda)

Halo- "Transfusion House Movement" (Teamsters Chicago)

Great production, straight up progressive style as usual from this Chicago native; tight mixing as expected. all good, especially if you dig them vocal jump up and shake it dittys. Booking: (773)725-4192 8/10 (Brenda)

<..ghetto..>

DJ Skip (Chicago, IL)- "Ghetto Hits"

This is some serious shit. DJ Funk sounds tame after this shit. Aw yeah. There are some get down nasty, dirty, tracks up in here, I ain't playin. "First I'll tease your ass, then I'll play with yer dick, ride yer ass to sleep, then I'm gone with yer shit..." Owww, tha bomb. Many other great silly little rhymes. Little kids (or tweaked adult voices) singing "Hit it from the back." It's just silly, but it's awesome. Ghetto house rocks and this dude know whazzup. Watch out ghetto playaz. DJ Skip's in the house. Aw shit. I love ghetto. Booking (312)490-5621 9/10 (Brenda)

<...techno...>

Tron- "Fucking Silver Box"

It's an acid mixtape, if you couldn't tell by the title. And it's not in Tron's usual fuckin-brutal-ass-hardcore vein, as usual. An unexpected, yet wonderful, offering from the Chicago king of raunch. The story is quite awesome, as to how this tape came about. Do yourself a favor and buy the tape and read it in the jacket for yourself. In a nutshell, tho, it goes a little something like this: Tron was working too hard and too much and had a serious mental breakdown. Thanks to his girlfriend and to taking a break from hardcore, he's still hard and still in it til the end. This tape is just a product of his hiatus from hardcore. Like I said, buy the tape and read the gory

details for yourself and get a full grasp on how serious it apparently was. Track listing... A voodoo child - demons blasphemantam - hawcks love inc - r.e.s.p.e.c.t. vinyl countdown - sahara plastikman - crackpot plastikman - smak hardfloor - into the nature (south of Detroit hardfloor - lost in the silver box hardfloor - into the nature (original)

B. Ian pooley / jaguar - two space cowboys on a trip to Texas dj esp - hybernation brixton - fuck the house music winx - lumpy oatmeal ddr + the geezer - bse theria - skyscape mish mash - hopper roland casper - havin it in boscaland ilsa gold - eggs (they see) choose - sinisterz 2waveforms - vatos on planet x I think the track listing alone warrants the need for this in everyone's musical selection. Throw in the wonderfully tight mixing skills of one Mr. Tron and it's all good its incredibly tight. Incredibly. Except for one millisecond where a record skips, but almost unnoticeably good rekkids, tight mixing, wonderful production. In a word -> BUY IT! (Jawsh Decker)

Hypnotic 23/Roland Casper- "Tweak-A-Oroid:Project 3" (Triple Glazed)

Stompy hard techno, gritty, dark and rough. Gotta love that shit. If you like that shit rough, here's a good one. Booking Hypnotic 23: (818)766-6969. Booking Roland Casper: 49-221-439407, Triple Glazed (212)533-2095 8/10 (Brenda)

DJ Sneak- "Signature Sounds" (90 min)

A finely handcrafted mixtape containing quite a few treats, such as his wonderful "special K" 12" and "C- Lime Woman" as well as a great many other lovely tunes. The tape at some point gives a hard tribal, tracky sound- is great to ride on the expressway to, and other parts which are soaked in soulful ghettofunk that just puts you in a great mood. A good tape for the ride to the party. It's worth the price of admission for 90 min of pure Sneak attacking tracks 100% his sound, whatcha ya gonna do with it? Bump that Shit. 7/10 (Daniel626)

<...trance...>

Brandy James- "Wet Dreams"

THE BOMB This is, in my mind, one of the best tapes, in any category, I've heard in a while. I've got to have him

give me a new one because I wore the old one out. The beat matching is almost flawless, and his transitions are super-smooth. The tracks he plays will just have your ass drooling for days. These locals from the Unique crew will be makin' some tall noise soon, they know what's up. He can also be found at the parties promoting these tapes. Make an effort to get it, you won't be sorry. For booking or for a free tape, call Unique at 847-985-0658 10/10 (John)

DJ Druid- "Trancelvania" (Bliss Productions)

Progressive Trance? Is that a term? If not, it should be, cause that would have to be the main style going on here. Vocal, upbeat, spooky at times. It's a strange little trip. Very good mixing, and if you love different styles of trance, this one's for you. Booking: (312)409-9089, E-mail: Druld303@aol.com, Website: http://members.aol.com/Druid303 7/10 (Brenda)

DJ Cisco (Minneapolis, MN)- "The Teeth of the Wind"

Ahh, a supreme improvement from the last effort we got from this guy. Real nice actually. There are still a few questionable tracks in there, but overall, the production, track selection, and skills are all on this one. For the trance-heads out there, you may wanna check it. Smooth like ba-butta. Booking: (612)786-9811, loopdecay@hotmail.com, 8/5/10 (Brenda)

Matt Michaels- "Neuro-trance Energy"

This kid from the Unique crew can really tear some shit up. This tape pounds from minute one to minute sixty. Hard, acidic trance with killer ass loops and breakdowns all the way through. His mixing is also tight as hell. People should take notice, this boy's dope. I don't think this tape is available in stores, but he's always at parties passing out tapes, so it shouldn't be too hard to track down. For booking info call Unique at 847-985-0658 9/10 (John)

<.hardcore.>

Demigod/Ron D Core (West Coast, CA)- "Megablast"

Demigod's side is pretty dope, pretty hard at some points, kinda spooky at others... pretty cool for the most part. Ron D Core, well, nothing unexpected. If you

like the fast shit, this is pretty decent. (Booking - see next review) 6.5/10 (Brenda)

Ron D Core vs. Demigod (West Coast, CA)- "Atrocities II"

There's some really dope shit on here. Some of the track selection is kinda wack though, there's this Macarena thing, do I need to say anything else? But there's this dope ass "Wonder Twin Power," thing, and it rocks. Wonder Twin's were the shit. And there are dozens of other tracks that are really good too. Overall, I like it, I mean the good outweighs the bad, and I dig hardcore. Wonder Twin Power!!! That song alone is worth checking out.) Demigod Booking: (213)243-5088 Ron, D Core Booking: (714)660-0909, Fax: (714)660-6867 9/10 (Brenda)

<..jungle..>

Ivan Ross (Atlantic Beach)- "Dark Drums 7"

Here's a mindblowing slap in the face about how far behind we are here in the states. Just returning from London, Ivan drops about 90% dubplates of analog and techstep tracks by the likes of Grooverider, Doc Scott, and Future Forces. By far, the most upfront tape I've heard this issue. (904)241-7268 (3D)

Deacon (L.A.)- "101 Ways to Kill Your Neighbor"

Deacon's skills show why L.A.'s scene is growing so rapidly. He intro's and outro's in a hip hop battle style, and fills the inner core with this past summer's best Aphrodite and Zinc styled jump up tunes. If this sounds like your style, then you won't regret hunting this one down. (213)891-4846 (3D)

DJ 3D(Chicago)- 3 Releases to Watch for...

1) "Droppin' Bombs"- Available through J Squared in Louisville, featuring tracks like, "Piper," and pieces off the Moving Shadow 100 releases 2) "Fear the Rush"- Available through Double Helix in San Francisco, with new tracks by Dylan and DJ Kane, all on the new acid step tip. 3) A live tag team video mix of 3D and Snuggles with fat ass visuals, by Jason Twelve in Kansas City...due out this month. (847)546-0971 (3D)

Deepstar (Milwaukee)-

Milwaukee's best kept secret is this

man, who mixes some of the best in tech and hardstep, all as current as the tracks are being released. Tracks like the "Shadowboxing" remix, and Dillinger's "Unexplored Terrain" will take you on a darkside ride you won't wanna get off of. I can't recall a beat ever going off either. (414)221-9457 (3D)

Overload (Boston)- "Taisho"

I don't know what the name means, but after about two songs into the tape, I realized that, the name was no longer an issue. This one features a new No U Turn track that I've been looking for. Plus a remix of "Remember the Roller" and many more hard and dark pieces. Excellent mixing and track placement throughout the whole tape as well. (301)564-4227 (3D)

Ry'n (Chicago)- "Pure Pressure"

This up and coming deejay is the man responsible for the "Sequence Parties" that went off this summer. His tape is available in all Chicago shops, and are selling well. Ry'n brings a new element into Chicago's jungle scene by playing styles from hard to dark without playing the same tunes the other top deejays play. I think the crowd will appreciate that he's dug deep for his tunes instead of going by the hype. (847)622-3844 (3D)

DJ Mickey Finn/DJ Darren Jay (Moonshine)- "Jungle Warfare"

So this tape is from '95, so what? It's got some of the best cuts that I can remember. If you'd like a blast from the past, of the ragga flava, check this out. Although, I must admit our own Phantom 45 and JJ Jellybean (on Jungle Unites) got a bit more creative with the mixing of a lot of these tracks, but it's still...7/10 (Brenda)

Honorable Mentions:

-Braidey (Cincinnati) "A New Life" (513)395-8576
-Starscream (Des Moines) "Iron Hide" (515)297-2736
-Quest (Kansas City) "Metamorphosis" (573)817-1833
-Longshot "Section 001" (719)574-2952
-Panda w/ MC Mickey & Flex (Toronto) (519)923-3677
-Rinse (San Francisco) "001" (415) 332-5800x247
-Lion (New York) "Jungle Splash" (718)875-3724
-DJ Saint (Philly) "Soul Session" (412)661-9957



<...jungle...>

Nico, Trace, Ed Rush, Fierc- "Torque"

This is a two CD set. You can't go wrong. The tracks by themselves on disc one, and disc two offers up a fine live mix of many of the same tracks plus a few additions by mister Ed Rush. Glorious.

Disc two: Sector 3, Technology Proton, Amtrak, Droid Crystal, Damn Son Technology, Crystal Damn Son, Torque Lo Squadron Technology (boymerang remix)

Disc two: Droid, Amtrak, M D M Mothership, Proton, Neutron Torque, Mothership Squadron.

I won't go into disc one vs. disc two, or even begin to explain the style of each of the discs or the two of them together. It's all straight up tech step jungle. Direct from the No U Turn posse. The bomb shit. I will, however, add that I was a bit surprised by a few of the tracks and how they came off almost (dare I say?) funky. Yeah, you read that right. Some of these insanely dark tech step anthems are also at the same time, a bit funky who woulda guessed? Each of the discs are well over an hour long. So you get *mad* amounts of listening music between the two discs. I think tho, they got the discs in the wrong order. Disc one should be disc two and disc two should be disc one. I think it's a greater pleasure to listen to the tracks in the mix and kinda famikanze yourself with 'em and then listen to 'em by themselves and dissect them, and listen to them standing on their own. But that's just me. Torque is one helluva phat ass release. Imho, for the mathematically gifted. 11/10, for the mathematically challenged. A+ (jawsh decker)

Photek- "Ni-Ten-Ichi-Ryu"

I prolly paid too much for this cd, but its good, so oh well. Two songs for \$9.99 anyhow. Trak 1- "Ni-Ten-Ichi-Ryu," a very tight little ditty. Tight, that's the best word I can think of for it. It's very haunting sounding at times, with loads of wind sounds layered over the breaks and the bass. With some key little Japanese samples dropped in at barely audible levels. The breaks are tight. Again, tight is the best word I can think of for it. The bass and the breaks are very short and snappy, sorta like if they were played on real drums and the guy playing 'em snapped his wrist. Get it? The gradual build up and layering of beats and sounds is almost unnoticeable, therefore giving it a very journey like feel. You start here, and as the trip progresses you take note of the wonderful scenery, when all of a sudden - boom! You've arrived at your final destination. Trak 2 - "The Fifth Column" the framework and construction of this one are quite similar to the first one, but that's okay, cuz it seems to work quite well. This one, however, has more of a mechanized or industrialized feel to it. Sorta like you're in a big warehouse listening to the rhythm of the machines, ya know? A bit more 'experimental' than the first trak, but just as enjoyable. The first trak, but just as enjoyable. Complete with some fine

variations of drum sounds not too often heard and some sorta weird distortion on some of the symbols or some shit. Dope 8/10 (jawsh decker)

Photek "Modus Operandi" (Astralwerks)

Well. This was certainly a surprise. Ernie, dark, different. Those words come to mind when I popped this one in. Aside from some weird melo-out tracks, there's some really nice sounding dark drum and bass up in her. Some songs were a bit experimental, but overall not bad actually. The second song, "Smoke Rings," I know I've heard that played out before, or on a mixtape, along with a few others perhaps. Like I said, some of it's a little experimental, but if you're into that sorta thing, you may wanna check this out for kicks. 6.5/10 (Brenda)

<...alterna-techno...>

"MTV's AMP" (Astralwerks)

We cannot deny the fact that the mainstream has gotten somewhat of a clue, as far as gettin' down to the good music of today. Fortunately, this is not a very good example of it. This my friends, is a prime introduction to "Electronica." With the exception of Goldie's, "Inner City Life," the Chemical Brothers' remix of Prodigy's "Voodoo People," The Crystal Method's "Busy Child," and of course Atari Teenage Riot's "Sick to Death," this thing blows some mainstream alterna-cock. It's a start, four outta thirteen tracks, and those four will be the ones which won't be played... no loss on my part. Something that really pissed me off though, was the fact that they had the intelligence to come up with this "history" sheet on all the artists and the style of music they portray, right? Well, for acid house, they use Josh Wink as their supreme example, and in their so-called "history" lesson, they claim Detroit invented acid with their innovation with the ever popular TB-303. First of all, I honestly don't think Josh Wink, and "Are You There?" was the best selection for an acid house producer, and the Unknown Jacker, along with his/her associates would totally disagree with Detroit being the breeding ground of Acid. Ugh. Big labels shouldn't teach history to the masses without doing their homework (that's why we're here anyway) that reminds me, why didn't they use alternative's new favorite Daft Punk as their acid house example? At least that example would have been legitimate. I mean no matter how you look at it, Daft Punk rocks, and I don't care if dorks dig it. Can't forget Tranquility Bass. You know, I really don't hate this compilation, except for that crap. It's like fucking George Clinton, and the Dead all on some serious crack. Let the freak flag fly. That shit is wack. Overall, pretty much crap. They sorta have a grip on the electronica thing (whatever good that is), but their examples of the underground styles are seriously lacking. And that makes me happy. 5.25/10 (Brenda)

Fluke "Risotto" (Astralwerks)

That word again "Electronica." This is an

other good example. It's not really a good style for the ghetto style ravers in the world, I think. Alternative kids groove to this type of stuff when they're not moshing or something. Then again, I'm not too sure about that either. I know it's not techno, or at least it shouldn't be in my ghetto ass opinion of course. It might make a good movie soundtrack, for like space or some fat out shit. It doesn't move me. There, that about explains it. If I'm not movin', I'm not shakin' it, and if I'm not shakin' it, well, golly garsh darn it, it's just not for me. 5/10 (Brenda)

<...techno...>

"Machinery-The Plastic City America Compilation" (Plastic City America)

This had to have been the best releases we got for this issue. Man, some of the best techno around, with remixes done by Mike Dearborn, DJ Skull, Blake Baxter, straight up good shit. One of the best tracks, from Terry Lee Brown Junior completely rocks, "Our Rythmm," this is some good shit. It would be wrong to call this "electronica," cause honey, this here's straight up Techno. Word. Keep an eye peeled for this label. (Yo, Rick, keep 'em comin') 9/10 (Brenda)

Unit Park "Trailer Park" (Plastic City America)

Okay. Again, this is a pretty good label. First of all, the title of this one is the bomb, and the cover, it's home sweet home. "Trailer Park." "Okavate" is a dope track, kinda spooky like Plasticman in a way, minimal yet pretty dope. Unit Park are Taylor Dupree and Dietrich Schoenemann... will we see some live PA action from these guys? Who knows. 8/10 (Brenda)

Darren Price "Under the Flightpath" (Novamute)

This one aint half bad. A little bit on the low key scale at times, but mostly descent sounding electronic goods. A little slower than hard trance for the most part, but I'm sure kids would dig it on the floor if it was sped up a bit. No vocals, which is a plus for me. Overall, pretty good shit. 8/10 (Brenda)

SourceLab3 "I Love SourceLab3" (Caroline)

This is a compilation of some French artists, and it's really not bad. There are some good housy sounding tracks, the first one (Fantom- "Faithful") got played all the time it's sounds like a train blowing its horn... "Whoo-whooooo, whoo-whooo." There's also some drum and bass, as well as plain old electronic goods. Nothing really mind blowing, but some pretty good stuff nonetheless. A two CD set that will certainly not dissappoint. Not bad at all. 7.5/10 (Brenda)

Fatboy Slim "better living through chemistry" (Astralwerks)

Well, I can certainly see a similarity to Chemical Brothers with this one, yet a little different. Breakbeat for your booty, but not too commercial sounding, as far as that goes these days. I'm sure we'll hear some of this on our local Alternative radio stations though. There are some guitar riffs going here and there (with acid!), but not too annoying though. Some spacey stuff, kinda hip-hop type stuff, funky stuff, cheesy stuff, and some descent sraight up acid breaks stuff as well. "Next to Nothing," is the most basic of the tracks, and probably my favorite as far as straight up tracks. Cheese rocks. 7.5/10 (Brenda)

[illegible]

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